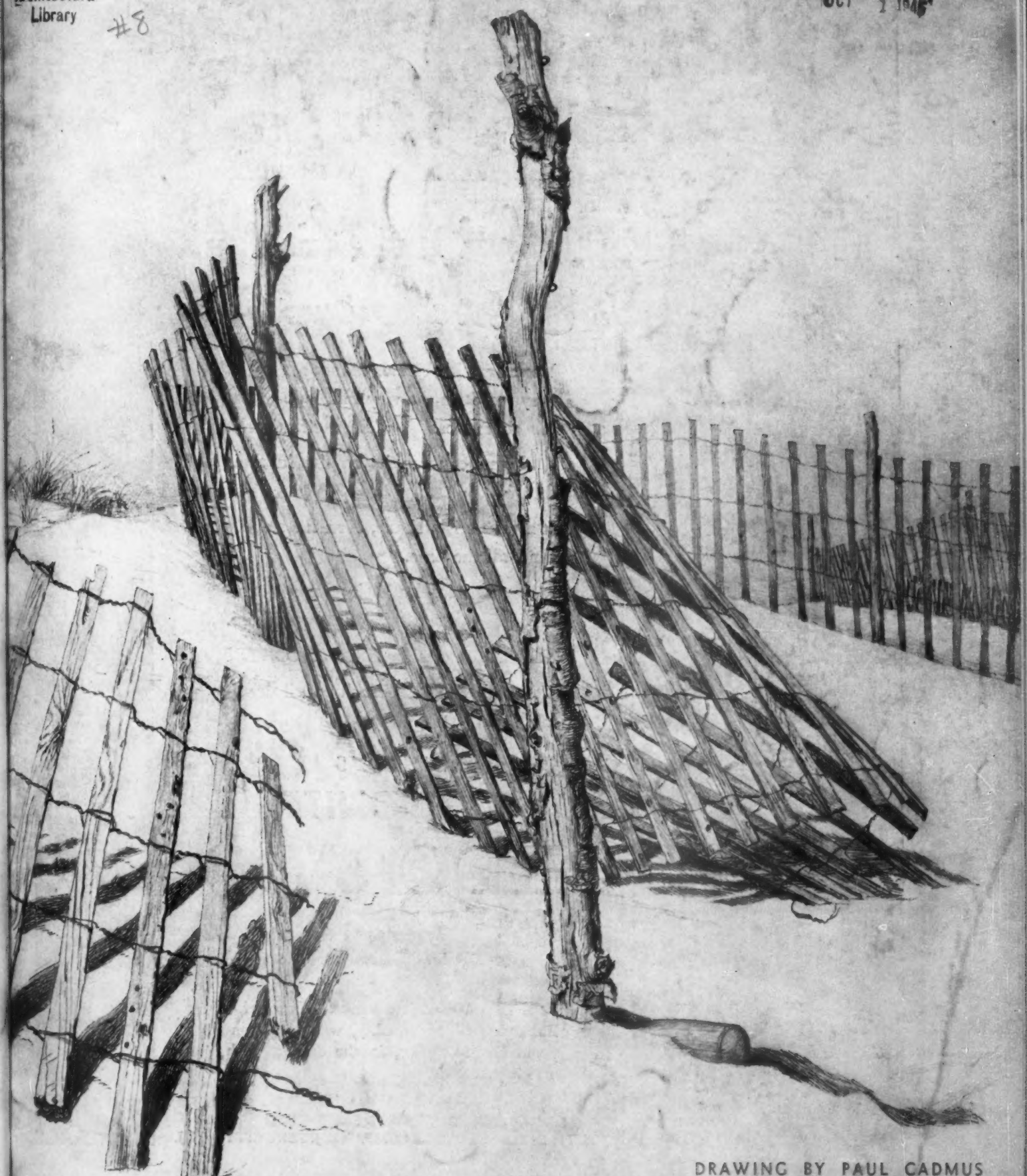
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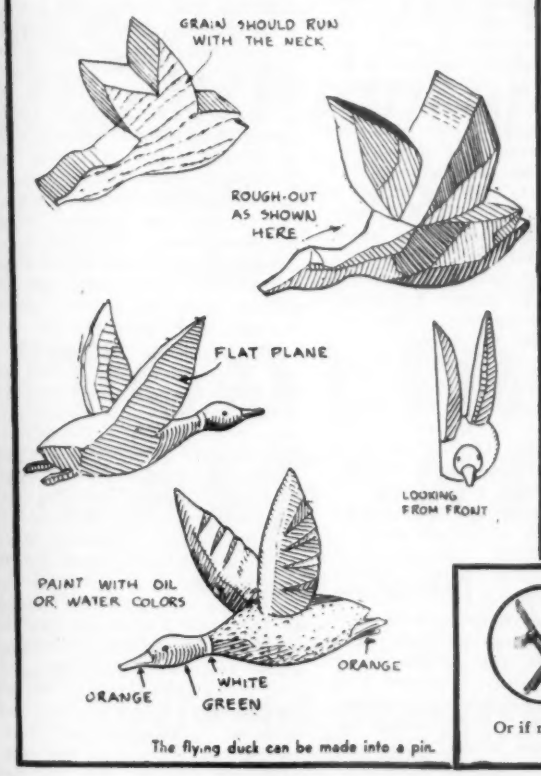
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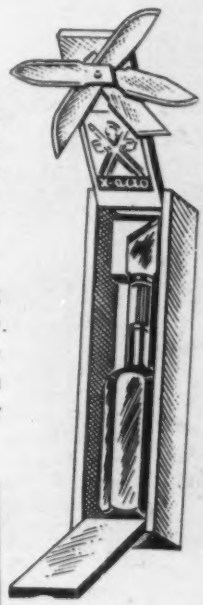
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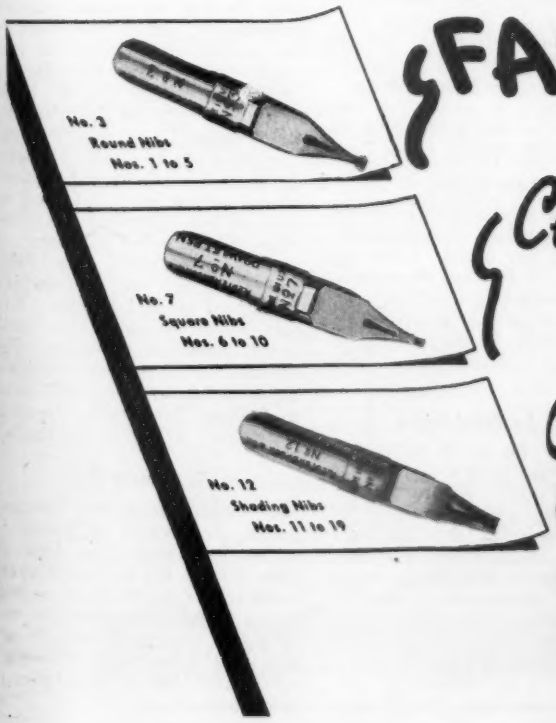
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Notes and Footnotes

The Cover

Paul Cadmus says of his drawing reproduced on our cover: "In the way of drawing directly from the object, *Snow Fences* was one of the most difficult problems I have attempted. Difficult because it required care and patience to preserve the strange combination of simplicity and complexity: so flowing, ribbon-like and horizontal at first glance, yet each delicate vertical with a character all its own. Each shadow, too, had to be carefully differentiated. The center post was not part of the scene; I chose a more handsome weather-beaten one from another part of the beach. I expected that the drawing might be of use for a projected painting with figures. I still expect to do it. It was made with several values of diluted india ink and a little pencil as well. It was about a week's work of two or three hours a day, with time out for a few swims."

This subject, selected from an exhibition of Cadmus' drawings at Midtown Galleries, may come as a surprise to those who think of this young artist—born in 1904—as the portrayer of rowdy humanity. Cadmus first attracted attention by his canvas, *The Fleet's In,* which insulted Navy brass hats and brought the artist wide publicity. Cadmus is now among the well-knowns in contemporary art and appears to have an exceedingly promising career ahead.

Joins W-G Staff

Lyn A. Watson, son of Editor Watson, has just joined the staff of Watson-Guptill Publications, Inc., as Designer. In this capacity he will have charge of the design and production of AMERICAN ARTIST and will serve in a similar capacity in the Book Department, which is stepping-up its activities in the publication of technical art books.

Milch Gallery

A courtesy credit line to Milch Gallery was inadvertently omitted from our article featuring the work of Hudson Pittman in the September issue. This is a belated word of appreciation for the Gallery's cooperation in connection with our story about Mr. Pittman.

Not by Bread Alone

Is New York, as so many are now saying, the new Art Center of the World? Before we begin getting cocky about it let us be reminded that France's claim to that distinction has rested upon something more than her dominance as an art mart. One attribute of her national character which is a *sine qua non* for such an honor is revealed in the following incident that occurred on a French railway train before World War II.

On our way to Paris from Domodossola, where we had made our connection from Zermat, my companion and I took seats in a compartment occupied by two charming French girls, who were returning to Paris after a summer of study in Switzerland. Since they spoke perfect English, and were friendly, withal, our journey was far from unpleasant. Our companions chatted about their school experiences; we showed them our sketchbooks. All went merrily until the compartment door was darkened by two customs officers who addressed us in French and pointed to our luggage, which with considerable effort had been stowed on the baggage racks above. Like so many continental travelers, after the crossing of many borders we had acquired the habit of stalling, hoping against hope that the ordeal of opening our bags might perhaps be avoided. But the officers, as usual, were adamant, and we stood up to comply with their demands. As we did so, one of the girls spoke to the men briefly in French, waving a hand in our direction. Their stern demeanor changed. One put a friendly hand on my up-reaching arm, smiled, and with a "pardonnez moi messieurs," backed out of the compartment. "What did you say to the customs officers?" I asked the girl who obviously had just worked some magic with a few well-chosen words. "I just told him you were artists," she replied.

E. W. Watson

Bernard Berenson Says

"Believe me, if you have no native feeling for space, not all the science, not all the labor in the world will give it to you. And yet, without this feeling there can be no perfect landscape. In spite of the exquisite modeling of Cèzanne, who gives the sky its tactile values as perfectly as Michelangelo has given them to the human figure, in spite of all Monet's communication of the very pulse-beat of the sun's warmth over fields and trees, we are still waiting for a real art of landscape. And this will come only when some artist, modeling skies like Cèzanne's, able to communicate light as Monet does, will have a feeling for space rivaling Perguino's or even Raphael's."

Says Roger Fry

"In proportion as art becomes purer, the number of people to whom it appeals gets less. It cuts out all the romantic overtones of life which are the usual bait by which men are induced to accept a work of art. It appeals only to aesthetic sensibility, and that in most men is comparatively weak."

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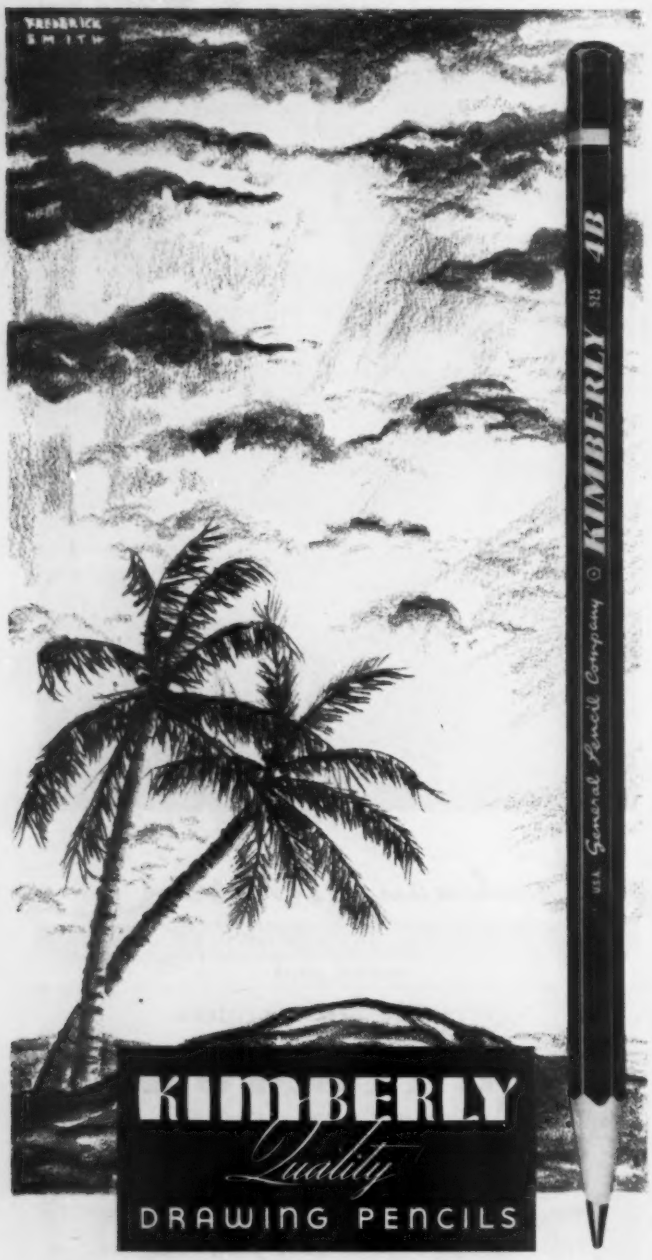
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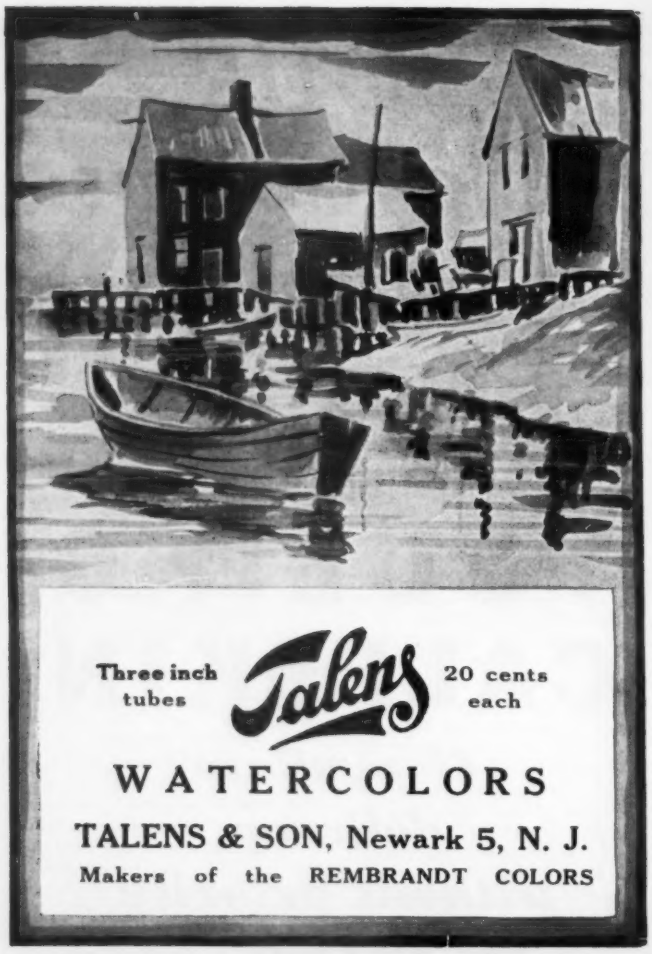
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Vol. 9 OCTOBER 1945 No. 8

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AUBURN, N. Y., Cayuga Museum of History and Art. Oct. 6-Nov. 3. The Finger Lakes Region Ann. Art Exhibition. For artists of Finger Lakes Region of New York State. Mediums: oil, watercolor, graphic arts & sculpture. No fee. Jury. Myers & George Memorial Prizes. Entry cards & works by Oct. 3. Prof. W. K. Long, Cayuga Museum, Auburn, N. Y.

CHICAGO, ILL., Exhibition Gallery, Mandel Bros. Nov. '45. 9th Ann. Miniature Prints, combined with 36th Ann. Chicago Society of Etchers. For active members only. Mediums: etching, drypoint & all metal plate. No fee. No Jury. Works due Oct. 15. James Swann, Sec'y, 219 Wisconsin St., Chicago 14.

COLUMBUS, OHIO. Ohio Galleries. Nov. '45—June '46. Ohio Water Color Society, 21st Ann. Circuit Exhibit. For Ohio-born and resident artists. Medium: Watercolor. Fee: $3. Jury. Honorable Mentions. Entry cards, Oct. 2; works, Oct. 4. Clara Louise Ebinger, Sec'y, Capital University, Columbus 9, O.

DECATUR, ILL., Decatur Art Center. Nov. 4-26. 3rd Ann., Central Ill. Artists. For artists living within 150-mi. radius of Decatur. Mediums: oil, watercolor, drawing, prints. Jury. Prizes: $150. Entry cards & works due Oct. 15. Reginald H. Neal, Dir., Decatur Art Center, Decatur, Ill.

DETROIT, MICH., Detroit Inst. of Arts. Nov. 13-Dec. 16. Michigan Artists' Ann. For all Michigan artists living in state or elsewhere. All mediums. No fee. Jury. Cash awards & purchase prizes. Work Oct. 27. Detroit Institute of Arts, 5200 Woodward Ave., Detroit 2, Mich.

HAGERSTOWN, MD., Washington County Museum of Fine Arts. Feb. 1-28. 14th Ann. of Cumberland Valley Artists. For artists of Harrisburg, Pa., Winchester, Va., Cumberland & Frederick, Md. All mediums. No fee. Jury. Cash prizes. Entry cards due Jan. 1; works, Jan. 15. Dr. J. R. Craft, Dir., Wash Co. Museum F. A., Hagerstown, Md.

HARTFORD, CONN., Morgan Memorial. Jan. 26-Feb. 17. 18th Ann. Exhibit, Hartford Soc. of Women Painters. For Connecticut artists residing within 25 mi. of Hartford. Mediums: oil, watercolor, pastel, sculpture, black & white. Jury. First prizes for oil & watercolor. Cards and works due Jan. 19. Mrs. J. G. Preston, 984 Main St., East Hartford, Conn.

INDIANAPOLIS, IND., Wm. H. Block Co. Gallery. Nov. 3-17. Indiana Society of Print Makers 2nd Ann. Tri-State Print Exhibit. For artists of Ohio, Ill., Ind. All print mediums. Fee: membership $2. Jury. Prizes. Cards due Oct 1; works, Oct. 10. Mrs. George Jo Mess, Sec'y-Treas., 6237 Central Ave., Indianapolis 5, Ind.

MADISON, WIS., Univ. of Wisconsin Memorial Union. Nov. 9-Dec. 3. 12th Ann. Wis. Salon of Art. For residents of state as defined in prospectus. Mediums: oil, tempera, watercolor, pastel, sculpture, graphic arts. Jury. Cards due Oct 21; works, Oct. 31. Wis. Union Gallery Comm., Univ. or Wis., Madison, Wis.

MASSILLON, OHIO. The Massilon Museum. Nov. 1-Dec. 1. 10th Ann. November Show. For present & former residents of Ohio. All mediums. No fee. Jury. Prizes. No entry cards. Works, Oct. 26. The Massilon Museum, Massillon, O.

MINNEAPOLIS, MINN., Minn. Inst. of Arts. Nov. 2-30. 31st Ann. Local Artists Exhibit. For Twin City artists (St. Paul-Minneapolis). Mediums: oil, watercolor, prints, drawing, sculpture. No fee. Jury. Works purchased. Works rec'd Oct. 1-15. I. M. Quinn, Minn. Inst. of Arts, Minneapolis, Minn.

MONTCLAIR, N. J., Montclair Art Museum. Nov. 4-25. 15th Ann. N. J. State Exhibit, sponsored by Montclair Art Ass'n & N. J. Chapter Amer. Artists Prof. League. For artists born in, or who have lived past 5 yrs. or 3 mos. yearly in N. J. Medium: oil, watercolor, black & white, sculpture. Fee: $1.50 per entry ($1 to members). Jury. Prizes. Entry cards, Oct. 1; works, Oct 7-14. Montclair Art Museum, 3 S. Mountain Ave., Montclair, N. J.

NEW YORK, N. Y., New York Historical Society. Oct. 28-Nov. 25. 32nd Ann., Allied Artists of Amer. For all artists. Mediums: oil, watercolor, sculpture. Fee: $6 for non-members; pt refund if work rejected. Juries of selection and award. Prizes & awards. Entry cards, Oct. 13; works, Oct. 15 & 16. Frank Gervasi, 333 E. 41 St., New York 17.

NEW YORK, N. Y., Nat'l Academy Galleries. Dec. 4-21. N. A. D. 120th Ann. Painting & Sculpture. For all artists. Mediums: oil & sculpture. No fee. Jury. Prizes. Entry cards & works, Nov. 9 & 10. Nat'l Academy of Design, 1083 Fifth Ave., New York 28.

WHERE TO SHOW

NEW YORK, N. Y., Nat'l Academy Galleries. Jan. 3-23. N. A. D. 2nd Ann., Contemporary Amer. Drawings. For all artists. All drawing mediums other than color. No fee. Jury. Entry cards due Nov. 26; works, Dec. 3. Sec'y, 2nd Ann., Nat'l Academy of Design, 1083 Fifth Ave., New York 28.

NEW YORK, N. Y., Argent Gallery. Nov. 12-Dec. 1. 54th Ann., New York Soc. of Ceramic Arts. For members. Mediums: pottery, ceramic sculpture, ceramic tiles & murals, enamels. Entry cards due Oct. 22. Rolf Key-Oberg, Chairman, 113 Waverly Place, New York 11.

NORFOLK, VA., Norfolk Museum of Arts & Sciences. Feb. 3-24. Irene Leache Memorial 4th Ann., Contemporary Va. Oil & Water Color. For artists born in, residing in or temp. located in Va. Mediums: oil & water color. No fee. Jury.- Prizes $300. Entry cards & works, Jan. 21. Mrs. F. W. Curd, 724 Boissevain Ave., Norfolk 7, Va.

OMAHA, NEB., Joslyn Memorial. Dec. 1-31. Six States Exhibit., Soc. of Liberal Arts. For residents of Neb., Iowa, Kan., Mo., Colo., & So. Dak. Mediums: oil, watercolor, prints & drawing. No fee. Jury. Privilege of one man show for oil & watercolor 1st hon. mentions. Cards & works due Nov. 11. P. H. Grummann, Dir., Joslyn Memorial, 22nd & Dodge, Omaha 2, Neb.

PHILADELPHIA, PA., The Print Club. Nov. 23-Dec 14. Philadelphia Print Club's 17th Ann. For Philadelphia artists. Mediums: etching, engraving, serigraph, lithograph & woodcut. Jury. Prizes. The Print Club, 1614 Latimer St., Philadelphia.

SAN FRANCISCO, CALIF., Gump Gallery. Nov. '45. Calif. Society of Etchers Annual. For all artists. All print mediums (no monotypes). Fee: $2. Jury. Awards. Entry cards, Oct. 12; works, Oct. 17.. Nicholas Dunphy, Sec'y, 617 Montgomery St., San Francisco 11, Calif.

ST LOUIS, MO., City Art Museum. Nov. 17-Dec. 17. 5th Ann. Missouri Exhibition. For residents of State & within 50-mi of border. Mediums: oil, watercolor, sculpture, graphic arts, crafts. No fee. Prizes. Works due Oct. 23-30. Dorothy Heritage, City Art Museum, St. Louis 5, Mo.

WILMINGTON, DEL., Delaware Art Center. Nov. 4-Dec. 2. 32nd Ann. Delaware Show. Wilmington Soc. of Fine Arts. For: Del. artists, pupils of Howard Pyle & members. Mediums: oil, watercolor, drawings, prints & sculpture. No fee. Jury. Prizes for oil & watercolor. Entry cards due Oct. 1; works, Oct. 29. Wilmington Soc. of Fine Arts, Park Drive & Woodland Ave., Wilmington 51, Del.

YOUNGSTOWN, OHIO. Butler Art Institute. Jan 1-27. 11th Ann. New Year Show. For past & present residents of Ohio, Pa., Va., W. Va., & Ind. Mediums: oil & watercolor. Jury. Prizes. Entry cards & works, Dec. 9. Sec'y, Butler Art Inst., Youngstown, Ohio.

COMPETITION

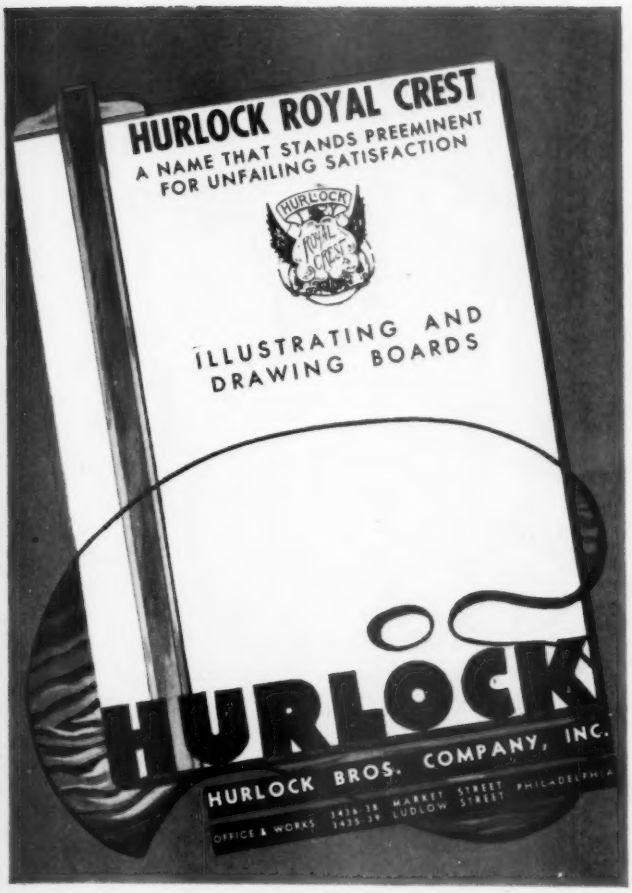
MERCHANT SEAMEN'S EXHIBITION: Corcoran Gallery, Washington, D. C. Dec. 2-26 prior to nationwide tour of 1946 (4th Annual) Merchant Seamen's Show. For merchant seamen of the United Nations. Mediums: oil, watercolor, gouache & prints. Number of entries unlimited. Jury. Prizes: 8 equal prizes of $100 each. Works due Nov. 1. Mrs. Isabel F. Peterson, Dir., Art Exhibition, United Seamen's Service, 39 Broadway, New York 6, N. Y.

JUVENILE BOOK COMPETITION: Domesday Press in juvenile book illustration is open to all artists. Entries are to consist of 3 finished pieces of art work in full color, one to be the jacket, plus rough outline of complete book. Books may be classics or new material; for age group from 3 to 12 years. Three prizes totaling $6,000. Jury. Entries due Oct. 1. For details write Juvenile Book Competition, Domesday Press, Inc., One Madison Ave., New York 10, N. Y.

POSTER CONTEST: The Latham Foundation is conducting its 21st Annual Poster Contest for 7 Groups of amateurs and professionals including men and women in the U. S. Services and art school and college students. Poster entries are invited to offer worthwhile ideas & suggestions on Humane Education and World Peace. All poster mediums. Prizes to be announced. Closing date Mar. '46. For prospectus: John deLemos, Box 1322, Stanford University, Cal.

TRAVELING EXHIBITS

THE DIVISION OF GRAPHIC ARTS of the U. S. Nat'l Museum maintains seven traveling exhibits illustrating the various processes of the graphic arts for the use of schools, colleges, public libraries, museums and other organizations that are interested in "How Prints are Made." For information write to: U. S. National Museum, Division of Graphic Arts, Washington, D. C.



SAVE WASTE PAPER





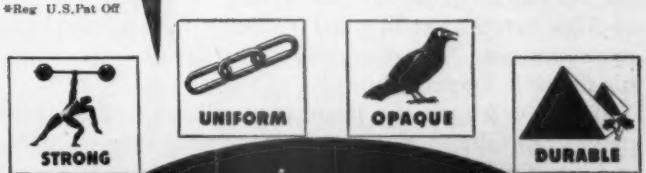
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The *Versatile* Art of EVERETT SHINN

BY NORMAN KENT

Quite naturally, the average American associates the hansom cab with the era of gaslight and bustles, the horse-drawn streetcar and mutton-chop whiskers—in other words, with the turn of the century. In most places in the United States, the hansom cab lingers only in the memory of those old enough to have enjoyed its luxury. But New York City, where most styles have their premieres, is also a place where custom dies slowest and where the old and the new constantly intermingle.

For here in the heart of Manhattan, along 59th Street and just in front of the venerable Plaza Hotel, the cabby still plies his trade. In season and out, you will find eight to ten of these ancient vehicles—hansoms and Victorias—waiting for fares. In the last two years, business for the cabby has been brisk—his faithful horse, like himself, has been better fed, and even a few new silk hats have been seen on these cabbies at the theatre hour.

About a year ago, the Plaza Hotel began refurbishing its interior. One of its plans called for murals for its famous bar. Three panels were planned and it was decided that two of these were to picture the Plaza Square as it looked in 1900 and 1945, respectively, while a third was to depict a view looking across the square into Central Park. The *idea* was a fine one, but what painter capable of doing murals could look back and recapture the atmosphere of forty-five years ago, and still be virile enough to do the job? In desperation, the management sought the advice of Knoedler's, one of 57th Street's leading art dealers. The answer was instantaneous: "There is only one artist to do that job; his name is Everett Shinn."

If you will turn the page, you will see one of these panels reproduced along with two characteristic studies and the final miniature sketch for the whole composition. For most artists it would have been a difficult assignment: long research for the big mansion on the left that is no more, costumes and all; but for Shinn it was easy. At least, so he says. "All I had to do was look up some of my old stuff, close my eyes, and there it was!"

The two larger panels measure approximately 9½ x 15 feet, while the one directly back of the bar itself is considerably smaller. In tone these panels are dark, and in color, somber. They were painted in oil on canvas in the artist's Washington Square studio, which in itself presented quite a space problem, since the studio living room is only about twenty-seven feet long. Mr. Shinn says he slept *mighty* close to his work for three months!

But let's go back and recount some of the events in the life story of this talented painter-illustrator who is also craftsman, playwright, actor and inventor.

Students of American painting invariably associate his name with "The Eight," that group of celebrated rebels: Robert Henri, William Glackens, Ernest Lawson, Maurice Prendergast, George Luks, Arthur B. Davies (all deceased) and John Sloan and Everett Shinn. Like so many "movements" in art, theirs was a circumstantial association. Though they were soon dubbed "The Ashcan School" for their forthright realism and the unconventional subject-matter of their pictures, they held but *one* exhibition together, at the Macbeth Gallery in 1908.

Even this exhibition was brought about by controversy. Robert Henri became so disgusted at the rejection of the work of Luks, Sloan, and Glackens by the jury of the Academy show in 1907, that he, Henri, withdrew his accepted works in protest. William Macbeth had offered his Gallery to Henri and any of his friends who suffered rejection. The group was finally brought together by Henri and Davies primarily because they hated regimentation in art. Their exhibition caused a furore; it was ridiculed by most of the critics—many of whom had to eat their words, for although *The Eight* went their separate ways, every one of them became famous, and, in time, *acceptable* even to the most conservative.



The realism of four of these "rebels" did not blossom suddenly out of a desire to be different, but had its natural roots in their everyday art activity. Sloan, Glackens, Luks and Shinn worked for Philadelphia newspapers during the 1890's as artist-reporters covering human interest stories on regular assignments. Everything from



BALLET *An Oil Painting by Everett Shinn 21 x 31 inches*
From Encyclopaedia Britannica Collection of Contemporary American Painting

murders to sporting events were witnessed by them and recorded in daily drawings made at "white heat" to make deadlines, and subject to the linear demands of newspaper reproduction.

It was a rigorous job. For those who had stamina and could develop a graphic shorthand it provided a challenge to their ingenuity day after day. Most important of all, especially in the case of Everett Shinn, it freed him forever of the problem of models. In the course of his newspaper career and subsequent illustrations for *Harper's*, he made so many thousands of drawings that he developed an amazingly retentive power which makes it possible for him to work from the briefest notes done on the spot, or from memory. In fact, Shinn does not use models for any of his work—murals, illustrations or painting—except for occasional studies from the nude to prevent his slipping into set ways of drawing.

Everett Shinn was born in Woodstown, New Jersey, in 1876. At an early age he exhibited a proclivity for inventing things, particularly mechanical contraptions. For two years he studied mechanical drawing, and then went to work in the drafting room of the Baldwin Locomotive Works. A little later he became a designer for a chandelier factory. Like Whistler, he frequently made sketches, on the sides of his formal designs, that had nothing whatever to do with his obligation to his employer. One day the boss came along and peered over his shoulder just as Shinn was putting the finishing touches on a drawing of an old man he had seen at the luncheon hour. Shinn reports that he immediately received a thundering bawling out, but later, as his employer's temper subsided, he gave Shinn a piece of good advice: "Get out of here; go to the Academy and study to be an illustrator. You're wasting your time and mine by being here!"

Shinn entered the Philadelphia Academy at once, where he soon found fellow students to his liking—Robert Henri, George Luks, John Sloan and James Preston. He studied for a brief time and then began his professional career as a staff artist on the *Philadelphia Press*. In his ambition to constantly advance himself, he left Philadelphia and came to New York at the invitation of *The World* (at that time one of the greatest newspapers in the country). Though only twenty at the time, he was already an accomplished newspaper illustrator.

Even the prestige of working for *The World* did not lessen Shinn's desire to do more important things than the ephemeral work of newspaper art. He wanted to



ABOVE: *Studies in pen and ink and watercolor for mural decoration, Hotel Plaza, New York City. A reproduction of the completed panel is reproduced at the bottom of the opposite page.*

BELOW: *A study in ink and watercolor for the group of figures in the lower right-hand section of the mural.*





ABOVE: *Watercolor sketch for Hotel Plaza Bar decoration, approximately 10 x 13 inches.* BELOW: *The finished mural, 9½ x 15 feet. Notice how a lowering of values has reduced the prominence of the Vanderbilt Mansion in favor of the Plaza hotel facade.*



illustrate for the top weekly of the day. That was *Harper's;* its pages carried the illustrations of our foremost artists.

Week after week, Shinn made a new set of drawings, calling regularly at the august offices of *Harper's,* only to be repulsed by editorial assistants. Finally, one day he was admitted to the inner sanctum, and after looking over his drawings the editor, Colonel George Harvey, suddenly remarked: "I'm interested in obtaining a painting of the Metropolitan Opera House on a winter's day, with crowds of people entering the theatre. Have you got such a scene among your things?" "I have," said Shinn, stammering at his own colossal nerve. "Well," said the editor, "bring it in tomorrow morning at ten and if it's good I'll buy it." Shinn rushed back to his studio and worked all night. By the wee hours of the following morning he had blocked-out in pastel just such a scene as the editor had described. And at ten o'clock, sleepy but determined, he was back at *Harper's* with his painting. The editor gazed on it in wonderment, for he knew full well Shinn had *had* no such painting the day before, and he marveled at what the artist placed in front of him. It was just what he wanted! Though it was midsummer, Shinn had managed, by dint of an amazing imagination and long, long experience of making drawings of architecture and street scenes, to visualize a winter's day with all its tang and color, as if he had painted the picture on the spot.

The painting appeared in *Harper's* soon after, as a special double-page feature in color—the *first* color plate used by the magazine—and with its appearance, a new star was added to the *Harper* luminarium. Regularly thereafter, Shinn's illustrations, both in black and white and in color, graced the center stage of *Harper's Weekly*

About this time, the distinguished architect, Stanford White, became attracted to Shinn's work and advised him to take a year off and go abroad. It was a natural step for the artist, daily concerned with the technical problem of composition, to turn his talents to independent work in fine arts. Shinn sailed almost at once for Europe, and in London and Paris found an atmosphere and character he fell in love with immediately. While abroad, he made many sketches. Over the long years since, he has used these for some of his finest paintings—canvases now owned by our most important museums. Stanford White arranged for Shinn's first one-man exhibition on his return from Europe in 1902, and by his sponsorship launched the artist in his career as a painter.

Shinn's pictures sold well from the beginning. And little wonder. He can turn with ease from a painting of an Easter parade on Fifth Avenue to a tenement scene of the lower East Side, endowing each with artistic integrity. His larger works in oil display the same dexterous touch and charm that characterize his smaller pictures in watercolor and pastel.

When you examine the art of Everett Shinn (as New Yorkers were privileged to do in his fine one-man show at American British Art Center last year) you are reminded of French masters who had similar backgrounds and directions. Daumier, Degas, Lautrec, and Forain, first and foremost illustrator-painters, were born of a linear tradition traceable to Rembrandt—their common master—and, like him, they were supremely conscious of and sensitive to contemporary life; their art colored and supported by their practice as illustrators and printmakers; their common rground, the teeming life of the theatre, law court, street, and saloon. Art based on life—contemporary life—is bound to live after its time, because it was produced by artists humane enough and imaginative enough to endow the ordinary with a glow of the universal.

Everett Shinn began painting murals when his friend, Clyde Fitch, asked him to decorate the recently completed, luxurious Fitch home. Although this was to be a labor of love, Shinn fell to the task with characteristic enthusiasm, delighted with the chance to embellish the house of a friend. Soon, two ceilings, six panels and two grand pianos were transformed by a light, colorful, Watteauesque decoration. Fitch's friends came in to see the completed house and immediately surfeited the artist with commissions for other private murals!

From private dwellings he went on to do important murals in the Belasco Theatre. On this job he engaged a younger artist to assist him with the paintings of the large backgrounds. His name was George Bellows.

Shinn's largest mural was executed for the City Hall in Trenton, New Jersey, and measures 22 x 44 feet. In preparation for this commission, the artist built a miniature of the whole interior so complete in its

Continued on page 35



A pastel painting by Everett Shinn, 10 x 8 inches, owned by Charles T. Henry. The original was done in 1907, depicting a scene in old Proctor's Theatre, New York City.



THEY SAY IT'S HAUNTED *An oil painting, 24 x 30 inches, 1940. This canvas, painted largely in greens, was one of the artist's finest works included in the Traveling Exhibition of "The Eight," in 1944*

EVERETT SHINN

OLD PARIS *A watercolor, 10 x 8 inches, painted in 1935 from notes made forty years ago. Notice the fine design enhanced by the chiaroscuro*





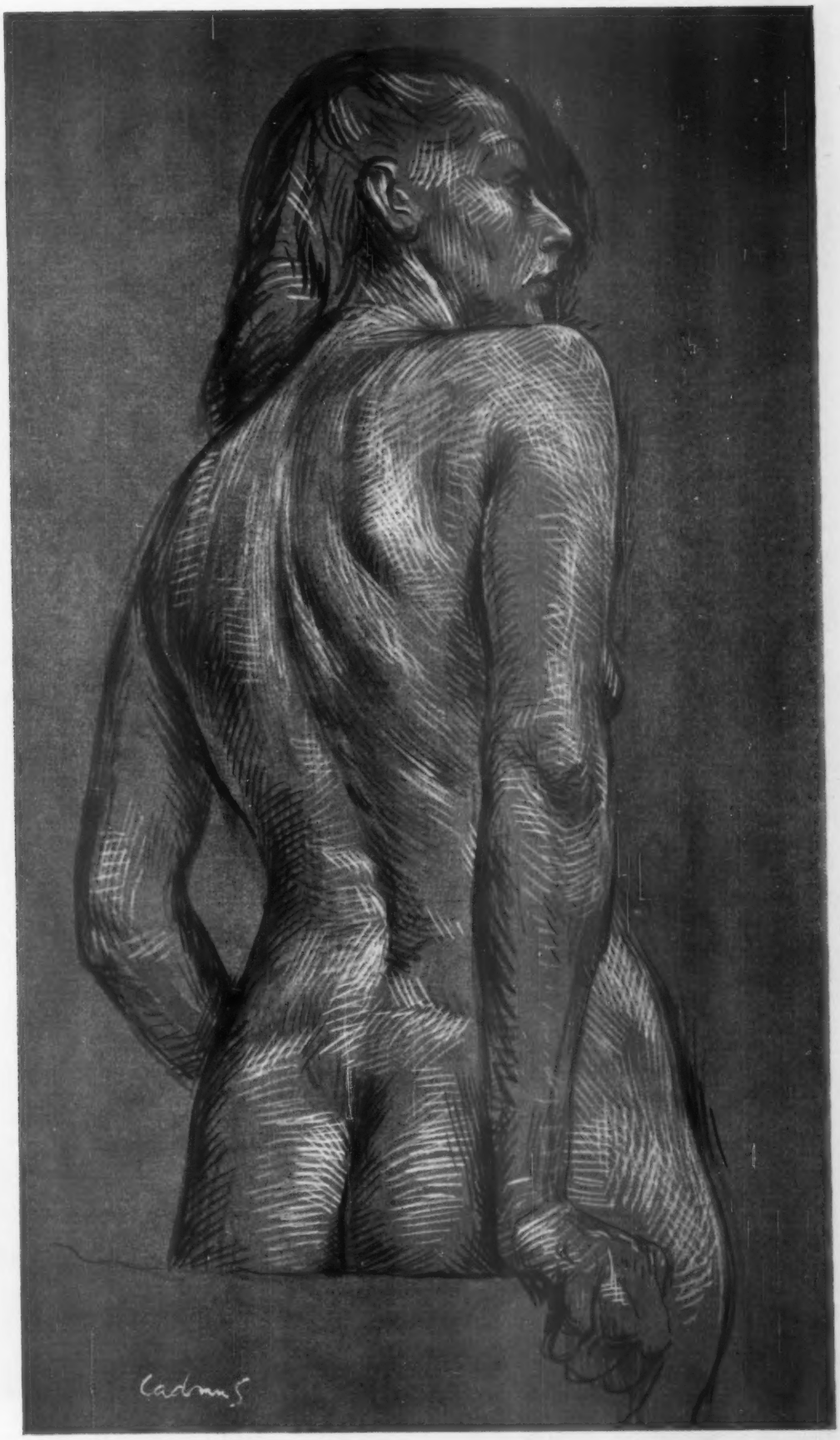
IN MID-AIR *A pastel painting, 20 x 15 inches, made in 1940. If you wish to gauge Shinn's talents, try making a similar study from memory, or even from a sketch, of such a split-second incident!*



SKETCH IN CROWQUIL PEN AND WASH (14 x 16) BY EDMUND YAGHJIAN *Courtesy Kraushaar Gallery*

Says Yaghjian: "This sketch was made in 1941 in West Cornwall, Connecticut. I wanted to make a painting of the bridge and, as always, I made a study first. I sketch either in pencil or pen and ink. If there is a great deal of detail in what I want to paint, I make several drawings from more than one angle in order to know just what is happening all around my subject. I find the better I know my subject, the better I can interpret it. Some students and artists who fail in producing interesting pictures from sketches will find that they have not studied the location or the subject enough, and have begun to paint before they have the picture complete in their sketch or in their mind."

EDMUND YAGHJIAN



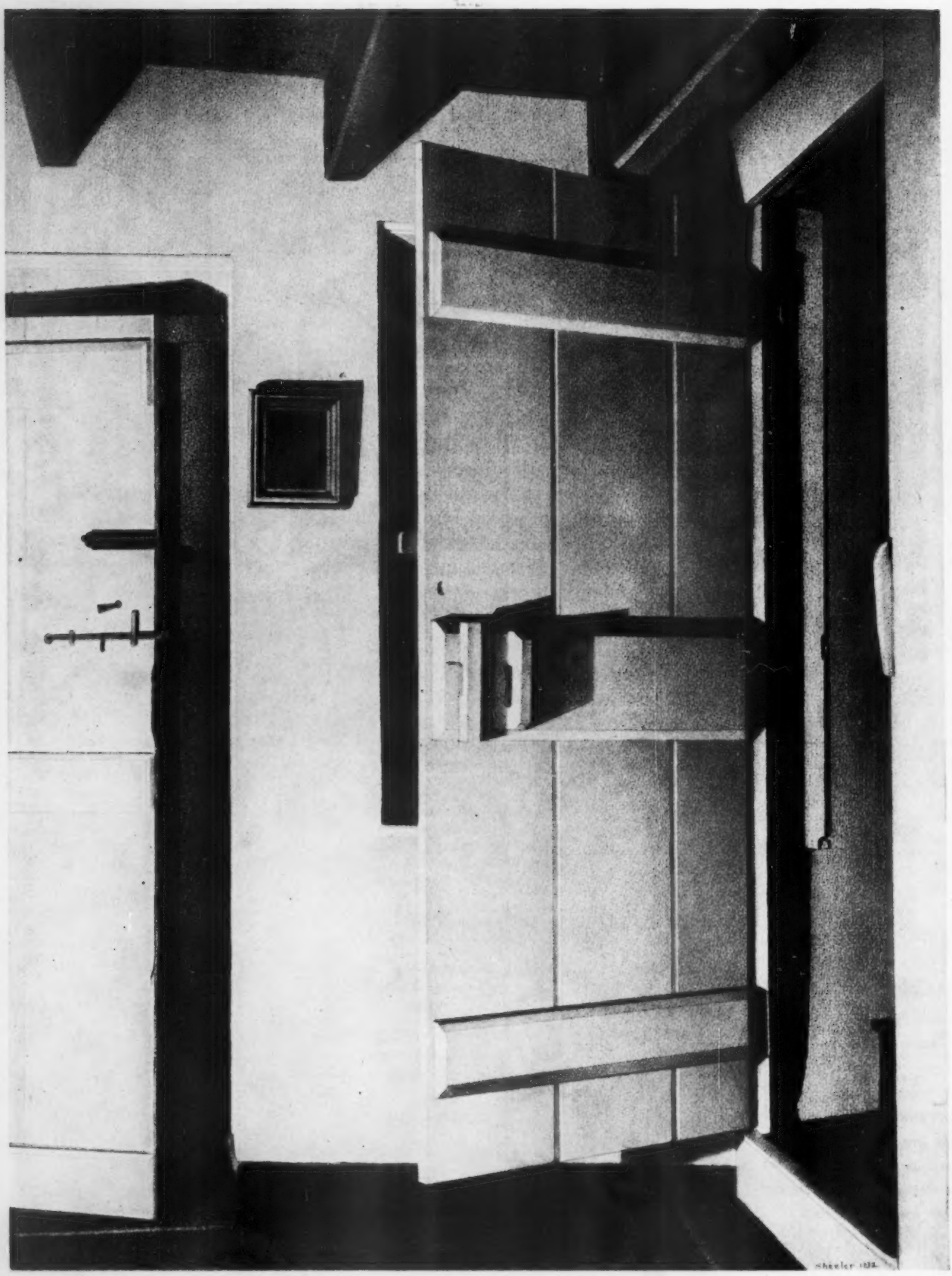
BRUSH DRAWING (10 x 7) IN CHINESE INK AND SEPIA WATERCOLOR

Courtesy Midtown Galleries

PAUL CADMUS

Says Cadmus:

"Drawn just for the fun of drawing and for keeping my hand in. One or two hour's work. I don't believe one can draw the body too often." For Cadmus' comments on his drawing on our Cover see Notes and Footnotes.



"This drawing," says Scheeler, "was done with Conté crayon. The pencil was kept to needle sharpness and the drawing produced with the point, without rubbing. Since the crayon is only deposited on the highest points of the grain of the paper it leaves the valleys in between white, which gives brilliance to the blacks."

CHARLES SHEELER

Courtesy Downtown Gallery

LET'S PAINT SIGNS

By MATLACK PRICE

In the present age, which we like to consider enlightened, it is high time that artists and designers took it upon themselves to reexamine the unexploited possibilities of sign-painting. Undignified? Nonsense! Commercial? Nonsense again—and what isn't commercial if, by that, you mean doing an honest job in any of the fields of art?

I would like to make the contention that many a painter turns out a portrait, or a landscape, which may be, in terms of art, as commercial as an advertisement. How a thing is done should be a more sound criterion of art than what is done—and better an honest sign, well-designed and well-painted, than a phoney "easel" picture.

We could learn a great deal about this almost untouched field of art from the English. They do some beautiful signs, many of which consist entirely of finely drawn classic letters. A sign need not necessarily be pictorial, though pictorial signs are certainly more fun.



This "Shingle" for Walker & Gillette was painted by Everett Shinn in 1911

The pictorial sign, particularly the inn or tavern sign, goes back to times when common folk could not read, and the illiterate yokel who may have been given a letter to deliver to an important gentleman stopping at the King's Head, or the Three Crowns, couldn't find the place without the high accomplishment of reading. Later, the familiar "trade emblems" of the 19th century served a similar purpose, when once our streets were enlivened by the great gilded boot of the shoemaker, a huge wooden watch, a colossal gilded tooth, and so forth. The cigar-store Indian, and other figures adopted by tobacconists lingered on into the early years of this century, and we still have with us the barber-pole, with its red and white stripes which symbolized bandages and blood in the days when the local barber also did minor jobs of surgery.

Much might be done with more sophisticated redesigning of the old three-dimensional trade emblems—but we are here concerned with painted signs.

I think I am safe in saying that the finest sign ever painted in this country is the one that Everett Shinn painted for the architects, Walker & Gillette, when they occupied a modest office on Murray Hill in New York City. In a manner *tout-a-fait* 18th century French, a very elegant architect was portrayed showing the plans of the chateau to the even more elegant Marquis and the charming Marquise (reproduced above). On the reverse side of the sign, the proud architect displayed to his noble clients the finished chateau, set in its formal gardens. These two pictures were painted in oil colors on thin plates of bronze, specially prepared, and covered with a thick coat of weatherproof spar varnish. The dull gold frame was of carved wood, the artist's own design, with garlands and a *cartouche* on top, holding a scroll, compasses, square and other emblems of the architect's profession.

The following excerpts from an interview with Shinn, written by Henry Tyrrell for the *New York World Magazine,* December 10, 1911, would be eloquent commentary in this year 1945, had that superior signboard been only recently completed:

"Everett Shinn, artist, in good repute and accounted fairly prosperous, has painted a sign—a regular iron-bound, outdoor 'shingle,' with lettering on it—for an architect's office, and the sign has been put up on the public thoroughfare where all who run may read, and criticise.

"How undignified! how commercial! you are supposed to exclaim. . . .

"But Mr. Shinn declares: 'I did it partly as an artistic stunt worthwhile in itself; partly for art, but chiefly for commercialism. I mean as a protest against all hypocritical cant about commercialism which is indulged in by some artists who can't sell even their conventional drawings because they don't fit themselves in with everyday surroundings of life. Commercialism supports art, and art ought to adorn and decorate commerce.

" 'They had a different idea of the art business in the old times, when real artists were not self-conscious and self-important. Watteau thought nothing of putting in his best work on a street sign for his friend and bene-



factor, the picture dealer, Gersaint of Paris. In eight days, fighting against the disease that finally brought him to his death, he completed the famous "*Ensigne de Gersaint. . . .*'" (Pages 18 and 19).

That Watteau sign, by the way, inspired a surgeon to commission Chardin, five years later, to paint a signboard for him. The dimensions were 14 feet by 2 feet, 3 inches, according to Furst in his book, ***Chardin.*** He tells us of the client's consternation when, instead of the orthodox trade-job of surgical instruments, crucibles and similar objects, Chardin delivered to him an animated scene of an everyday occurrence outside the Parisian's surgery door. The disgruntled surgeon was reconciled, however, when he saw that his new signboard attracted much attention. It fulfilled its purpose—what more could be ask?

"But the matter did not end there," writes Furst. "The sign became the talk of the parish, gradually its fame reached even the ears of the Royal Academicians. Chardin had ascended the first rung of the ladder of fame!"



This beautifully executed commercial sign demonstrates the level to which the British have raised this art.

There you are fellow artists!

The reader is invited to try to think of any painted signs around about Manhattan—or anywhere else—which have distinction, charm or artistry. The roving eye of any adventuresome painter can readily discover many a bookshop, old print shop, antique store, decorator, tea room, coffee shop, hair dresser, milliner, tobacco shop or a variety of other establishments which should have a really good sign. And, once created, the sign would serve very handily as a menu cover, match folder, colophon or other reproductive uses.

In case this article should precipitate an epidemic of sign-painting on the part of such artists as think it might be fun, the writer would conclude by tossing in a few technical hints gleaned from personal experience.

First, the design: determine the size of the finished sign and lay it out to scale for sketches. The sketch should include the enframement, which is a job of carpenter work (perhaps some carving by the artist, for polychrome) and the means of hanging, which, if it be a swinging sign on a crane, is a blacksmith or ironworker's job.

Returning to the design—choice should always fall on good classical letters, bold or refined, according to the nature of the sign. The pictorial treatment, unless it be something of the fineness of Everett Shinn's sign for the



Ensigne de Gersaint
by Antoine Watteau 1684-1721

Watteau painted this two-paneled sign in eight days for his friend, the Paris picture dealer, Gersaint. (1719) The paintings on the walls are copies of great masters. Mme. Gersaint is portrayed at the right, showing a painting to three of Watteau's principal patrons. On the reverse side of the sign (page opposite) Gersaint, in full length, is holding out his hand to a lady for payment. The artist's own features may be traced in the dejected figure in a slouch hat and white waistcoat.

architects, is best handled in a poster style in the manner of the late Edward Penfield. Penfield designed a store front, now gone, for Dobbs Hats, and a grand piece of lettering on their famous hat-box—the first pictorial hat-box since the 18th century.

With the lettered and pictorial scheme for the sign now worked out, the painter would make a full-size working drawing for the enframement, whether this be a simple moulding or a crested affair, perhaps with turned spindles on the sides. Ready-made stock spindles do very well, and can be had at the mill lumber establishments which carry stock mouldings, sashes and doors.

Next, a full-size working drawing of the ironwork—and here the painter has a rare chance to discover whether or not he is also a practical designer. Whatever other consideration he incorporates in such a design, it must be *strong*, even stronger than might appear necessary.

The board on which the sign is to be painted should be thoroughly seasoned so that it will not warp or shrink. It must withstand both rain and sun. Three-quarter-inch plywood is a board that Colonial sign-painters would have welcomed, if there had been any in those days. Or one of the easiest good choices is a drawing-board with flush end-cleats. The wood is seasoned, free of imperfections, smoothly surfaced, and the cleats will prevent it from warping.

The board should be thoroughly grounded with several coats of paint, beginning with a first coat of flat white. The lettering and pictorial part should be thoroughly painted, using plenty of paint. In a few signs which I have painted myself, I found that what is called "wagon and implement paint," being made for severe outdoor use, will stand a lot of punishment in weather, but even this should be given several protective coats of spar varnish.

Now you have only to find someone who would like to have a beautiful and distinguished sign painted. . . .



Another fine pictorial sign, painted for an English tavern and signed by the artist, Ralph Ellis.



Illustration in pencil by Honore Guilbeau for "The Adventures of Hajji Baba" by J. J. Morier. This artist's work, by its decorative line, inventiveness and faithful interpretation of this colorful tale made it one of the outstanding entries. The rhythmic line, seen in this example, carried through the more than two hundred drawings submitted by Guilbeau

The Limited Editions Club COMPETITION In Book Illustration

The Book Illustration Competition sponsored by the *Limited Editions Club* and AMERICAN ARTIST, and announced in our February issue, was brought to a close with the judgment of entries early in August.

After four meetings, a jury composed of Thomas Craven, Edward Alden Jewell, George Macy, and Norman Kent reached their decisions in this the third Competition conducted by the *Limited Editions Club*. Two hundred and seventy-four portfolios were carefully examined; finally five artists survived a series of eliminations. These entries had received unanimous ballots. Since the jury could not agree upon the superiority of any single entry among the five, each winner was awarded an equal sum ($2,400), which is one fifth of the total prize money.

The names of these five prize-winners will be found printed with a characteristic illustration on these two pages.

In addition, seven honorable mentions were awarded to the following artists: Douglas Gorsline, Saul Shary, Lewis Daniel, Pat Carey, Hans Alexander Müeller, Lew Tilley and Kindred McLeary.

Another happy result of this competition is the fact that George Macy made quite a sizeable list of artists whom he considered to have potential abilities as book illustrators. Some of them may yet get a book to illustrate for the *Limited Editions Club,* though most likely it will not be the one they selected for this competition.

Although it was a long and time-consuming process, it was not difficult for the jurors, after two sessions, to reduce the number of submitted entries to a total of sixty-four worthy portfolios. At this stage of the eliminations, one affirmative vote of any juror was deemed sufficient to keep an entry in the running. At the third meeting the examination became closer; entries were eliminated only by a majority vote. Thirty-two portfolios remained for the final judgment. Majority vote continued to be the basis of elimination. Finally twelve portfolios survived, having won either a unanimous vote, or a majority vote. Only five came through with unanimous affirmative votes.

Only a small number of professional illustrators entered the Competition, as compared with a larger number who sent portfolios to the first two competitions of several years ago. The small number of accomplished painters who entered gave generally a good account of themselves—prize-winner DuBois; and Shary, Gorsline and Daniel who received honorable mentions. There were few printmakers among the competitors; there were no intaglio print illustrations that I recall; a few woodcut and linoleum cut illustrations, but most of them were undistinguished; the lithographic illustrations were, unfortunately, better as prints than successful as illustrations.

The war undoubtedly deprived many aspiring book illustrators from submitting, though a fair group of soldiers and sailors did send, and one of their number (Lt. William Moyers) received a prize.

Three-quarters of the entries were either commonplace or downright inept. Poor drawing, worse composition, and gaudy color characterized many of these things. Some had good ideas but lacked the technical



RIGHT: *Illustration in pencil by Malcolm Cameron for "Penguin Island" by Anatole France. One of the most brilliant technical performances of the whole competition, and a style made to serve the artist's purpose in creating a mood and atmosphere ideal for this great satirical work*



ability to put them over, or they were good technicians and had no interpretive powers. Then, too, many young artists selected difficult titles and attempted to cover up deficiencies by resorting to large-scale, full-color drawings. Most of the poorest entries were of such a character.

Norman Kent



ABOVE: *Illustration in pen and ink and color washes by Lt. William Moyers for "The Virginian" by Owen Wister. Without exception, this soldier's work was considered by the jury as the "find" of the competition. Moyers used a sketchy pen line alive with movement supported with restrained color washes (gray, greens, reds and blues). This book, with Moyers' illustrations, promises to be one of the most sympathetic interpretations of any cowboy classic we've ever seen*

BELOW: *Illustration in watercolor and gouache by Guy Pene DuBois for "South Wind" by Norman Douglas. A well-known American painter turned his hand to book illustration and selected a good title, suited to his talents as a figure painter. His fine color and character analysis gave his illustrations for "South Wind" the necessary edge over several other artists who selected the same book*



LEFT: *Illustration in charcoal and red chalk by Raphael Busoni for "The Red and the Black" by Stendhal. Excellent figure composition, coupled with a keen sense of the dramatic, brought Busoni's contribution through the eliminations to the final group of five*



TAUBES' page

SEND YOUR QUESTIONS to Frederic Taubes, prominent American painter and authority on technical matters. He will answer them personally if a self-addressed, stamped envelope is enclosed. Questions of general interest will be printed on this page. Address Mr. Taubes c/o American Artist, 330 W. 42nd St., New York 18, N. Y.

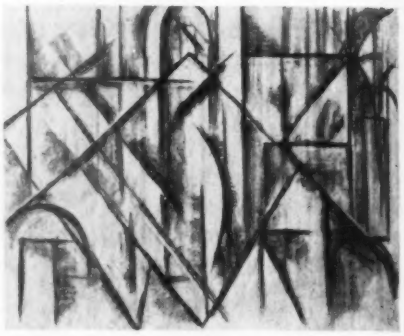
EL GRECO'S "EXPULSION FROM THE TEMPLE"

The analyses of *Expulsion from the Temple* (Figures 1, 2, and 3) illustrate some directions in which objects may be conditioned into abstractions. As we all know, each particular form may be found to possess a geometric denominator underlying its structure. Thus skyscrapers, gasoline stations, Chinese pagodas, and Grecian temples as well, may be reduced to basic forms which, as the case may be, will be rectangular, triangular, cylindrical, and so forth. Such geometric forms are also common in an apple, a torso, and other objects. Plato referred to "straight lines and solid forms and curves made by lathes, rules, and squares," and he called them "not beautiful relatively—but absolutely and eternally." Here Plato himself seems to subscribe to the ambiguous idea that a term such as "beautiful" retains identical connotation no matter where it is applied.

Let us consider, for instance, a flamboyant sunset; we all agree that it is beautiful—in nature. But were the painter to register such a sbectacle in paint on a canvas the result would scarcely be beautiful, especially when the desire for faithfulness of rendition guided his brush. The beauty of a circle filled with a yellow color is entirely different from the beauty of a grapefruit. And what we consider beautiful in a machine is different from the beauty which we expect in a work of art. The term "truth," as well, is frequently misapplied when referring to art, where this term has a vastly different meaning than in the courtroom or the hospital.

There is no hardship involved when we resign ourselves to the fact that the arts of painting, writing, and music are well defined





Analysis of Construction



Analysis of Design



Analysis of Forms

"Expulsion from The Temple"
by El Greco
Courtesy the Frick Collection

conventions, each limited in scope and confined to expression of ideas and emotion in certain terms. The limitations of these conventions are not occult matters, they are simply the result of cultural endeavors of a few thousand years.

Returning to Figure 1, I have tried, in this example, to reduce El Greco's composition to its structural elements. These elements are encompassed mainly in rectangles and triangles arranged in harmonious balance. Little talent, i.e., skill and ingenuity, is required to construct such an arrangement, since all these forms are generalized and related to each other by virtue of their absolute neutrality. However, the difficulties start to pile up when one attempts to transform a generality into particularity and a neutrality into individuality.

In Figure 2, I have analyzed the design of the composition. The "rhythmic" and "dynamic" pattern of the painting is developed by accentuating the dominants of the picture's energies and, not as demonstrated in Figure 1, by circumscribing the picture's static forms. Although the forms developed in Figure 2 have left the province of geometry, they are nevertheless formulated on a general and not on an individual pattern—they remain essentially formalistic devices.

In the last drawing, Figure 3, closer relationship to individual forms is attained, but these forms do not enter as yet the field of particular commitments; the painter still evades the issue of facing the objects "intimately."

Through such mediums of formalization, a few of which I have introduced here, the skeleton of a painting is laid bare in order to arrive at a better understanding of its construction and function. As a device for composing formal relationships in a painting, the method of abstraction is most useful, and as such it has been employed by some painters from the time of antiquity. Today, most of these abstract or semi-abstract formalizations serve chiefly to conceal the painter's direst pitfall: banality of viewpoint.

Reprinted from the Pacific Art Review

TAUBES' QUESTION AND ANSWER DEPARTMENT

Cpl. J. H., Fort McClellan, Ala., asks: How could I prevent the egg yolk used for mixing tempera from decomposing?

Answer: Add to it 1 to 3 drops of a 10% carbolic acid (phenol) solution. A small quantity of vinegar will also act as a mild preservative.

Mr. R. B., Cincinnati, Ohio, writes: I have mixed watercolors with white for gouache, but the tints became very weak. What may be the cause of this?

Answer: Some white colors are prepared with titanium oxide. Such whites may be too powerful, hence they may swallow up the other colors. Using a watercolor paint prepared from zinc oxide and known as chinese white may improve the condition.

Mrs. E. M., Brooklyn, N. Y., writes: In regard to your comments on the works of P. Mondrian, in Dec. 1944 AMERICAN ARTIST, you fail to recognize that his arrangements are well balanced, possess strong colors, hence they are capable of giving us pleasure.

Answer: Sorry, I cannot agree with the first two observations. Most of Mondrian paintings lack even the elementary prerequisite of a good pattern—formal balance. Not that balance in itself would decide the issue of a painting's artistry, but the lack of it will, *eo ipso,* not elevate a pattern into the realm of the sublime. In fact, his whole artistic performance is so far from the sublime that you may at will change the size and sequence of the strongly colored areas without encroaching a bit upon the artistry of the painting. I strongly suspect that should such an operation be carried out by an accountant or a letter-carrier, none of the apologists of the so-called modern art would know the difference.

As to the faculty of a thing to give pleasure, it is not necessarily connected with the presence of quality. Many people enjoy swing music, for example, (Mondrian preferred it to the exclusion of any other music, it is said), but it makes me go through the ceiling. Some people love Johann Sebastian Bach in Maestro Stokowski's M-G-M version, some like it straight. In other words, one man's spinach is another's poison ivy.

Mr. J. C., Jacksonville, Fla., asks: Can one safely mix the synthetic alizarin crimson or the genuine madder lake with earth or mars colors, also with viridian green, cobalt blue, black, barium and strontium yellow? Does ivory black affect the permanence of other colors when mixed with it?

Answer: First, I should like to disperse the still prevailing notion that there is such a thing as genuine madder lake on the market. In all my experience I haven't yet stumbled upon it. Even should a tube be labeled "madder lake" the paint still is nothing other than alizarin crimson, which, incidentally, is more reliable than its ancient predecessor. Alizarin crimson, being a delicate organic color, should not be *radically* compounded with oxides —it is apt to fade in such mixtures to some extent. However, this color will also suffer when thoroughly compounded with other strong colors. As far as art —not house-painting—goes, radical mixing actions should not be carried out anyhow. However, when mixed with oil, the particles of a pigment are to some extent protected by the oil which surrounds it with an isolating film, therefore, it is not likely to be affected by other pigments, except in cases of strict chemical incompatibility.

Ivory black has no chemical effect at all on other colors, nor does it influence their stability, because it is prepared from an entirely neutral pigment.

Mr. R. R. S., New Orleans, La., asks: How can one modify a color passage on a completed painting without disturbing the brush-work and texture underneath?

Answer: A very thin color application on top of the finished painting with a soft-hair brush will not disturb the original brush-marks; also, a transparent passage, that is, a glaze executed on top of the original texture, will not alter their character. Before overpainting one should apply retouching varnish in order to prevent trickling of the paint which often happens on an oil-saturated surface; better adhesion of paint is also insured by the use of retouching varnish.

Mrs. N. S., Kansas City, Mo., asks: Do you think Ambroise Vollard's accounts of Cézanne reliable?

Answer: Mr. Vollard had a splendid sense of humor and was, it appears, a man of undeniable charm. But, as an art dealer, he had an axe to grind, and his axe was hardly ever aseptic. Therefore, I do not consider him an authentic source of information on Cézanne or anything else pertaining to painters and painting.

Mr. J. N., Cincinnati, Ohio, asks: What oil medium should one use for painting out of doors?

Answer: There is no special in- or out-of-door painting medium. When quick drying is required, use siccative, as has been recommended in this department many times before.

Cpl. L. S., Camp Wheeler, Ga., asks: Is it correct from the standpoint of permanence to paint without medium at all?

Answer: All good tube paints are compounded with proper quantity of oil. Theoretically, one could paint with these paints as they come from the tube. In practice, however, things behave differently. First, there is the canvas; even an oil priming may absorb some oil from the paint and leave the pigments without sufficient quantity of the binder. This condition will be furthermore aggravated should one proceed with overpaintings. An underpainting which has not dried out sufficiently (and this may take from one to several months) will again absorb oil from the superimposed paint layer. Needless to say, the entire stratum of paint will become brittle under such conditions. Therefore, when using tube colors, an addition of the painting medium will, as a rule, be necessary.

Question 2: Could one overpaint a part of a painting six months or more after it has been completed without the hazard of cracking or darkening?

Answer: The better a painting has dried, the safer it is to overpaint it. It is only on a very fresh painting that overpainting is inadvisable.

IS IT CREATIVE ?

The artist's chief concern, as the uninstructed layman views it, is to paint things or events pretty much as they might have been seen by anyone with a photographic eye. If the subject be historical, our lay critic would say it should be rendered with as much faithfulness as possible to probable fact. But truth, in all forms of art is something quite different from a reconstruction of events as they might have been reported by a news camera man or by word of mouth. The creative artist filters facts and appearances; he marshals those that are eloquent, discards those that are irrelevant.



Courtesy Metropolitan Museum of Art

Above: "The Miraculous Draft of Fishes" by Peter Paul Rubens

Then comes *design*. That transcends all other considerations. Design dramatizes the theme; at the same time it creates pattern, form, movement, color—all those abstract qualities that lift a picture above the level of illustration and make it an enduring work of art.

It would be hard to find two paintings that, in comparison, more effectively demonstrate this truism than these canvases based upon the same theme.

Look at them first as sheer illustration. How feeble, even grotesque, the Carlsen; how vital, the Rubens! Carlsen tried to be convincing by being factual, giving an extensive view of the Sea of Galilee with the hills beyond. The boat and its occupants are subordinated by the expanse of the water, as they might be in an amateur's camera record of the scene.

As an illustration of the miracle, the picture, as we have said, is grotesque. What we have here appears to be mutiny by the crew who stand idle and indifferent while their spokesman is expostulating with the Master. Do the men refuse to haul in such an overwhelming catch? This canvas might be a present-day portrayal of men going on strike because it wasn't in their contract to drag in such an oversize load. The inert, flabby bodies of the Carlsen fishermen scarcely seem capable of expressing excitement and emotion over a miracle or anything else.

As for design, that is nonexistent. The boat and the figures float in space, dead space, unrelated to the other elements in the picture. The relation of figures to each other and to the boat is unimpressive, to say the least.

Now turn to the Rubens. What excitement, what action! Every line is bent to the task of hauling in the net. The entire canvas is alive with the drama of the incident. Here is illustration at its best; factual truth subordinated to significant truth. Never mind the miniature boat which couldn't bear up the fishermen, let alone the catch. Never mind the fact that the event is taking place practically on a beach. Don't try to rationalize the action of the boatman leaning on an oar. Design is at the helm here. Interestingly enough, design and illustrative truth serve each other as they always do. Yes, design is the beginning and the end of all art. If at any point in conception or execution it slumbers, the artist is lost. Without design no picture can be called creative, hence can lay no claim upon art.

Ernest W. Watson

Below: "Christ and the Fishermen" by Emil Carlsen
Owned by First Presbyterian Church, Charleston, W. Va.



For Everyone G The Outstanding

EVERETT SHINN



EVERETT SHINN, perennially young, is a veteran of achievements in many fields. Long ago he took a ranking position in American art with his red chalks, so aptly described by Guy Pene du Bois and Albert Gallatin in writings about him. He is represented in the Encyclopedia Britannican Collection of Contemporary American Painting by an oil "Ballet."

Since his Trenton, N. J., City Hall "Labor" murals, based on the Roebling Steel Works, he has attained an enviable range of production, from portraiture to the theatre genre paintings that permanently represent him on the walls of the Metropolitan, Whitney and Brooklyn Museums, etc. Many famous men have been painted by him, among them Mark Twain, Sir Henry Irving and Clyde Fitch.

For his "Early Morning" the Art Institute of Chicago awarded him in 1939 the Walter F. Blair $600.00 Prize, and later acquired it by purchase. It is his simplicity, charm, and swift draughtsmanship that lends itself admirably to such subjects as the Ballet, Theatre and the streets of New York. Mr. Shinn is one of the Board of Directors of the Audubon Artists. This group is holding its exhibition at the National Academy from Sept. 23 to Oct. 11.

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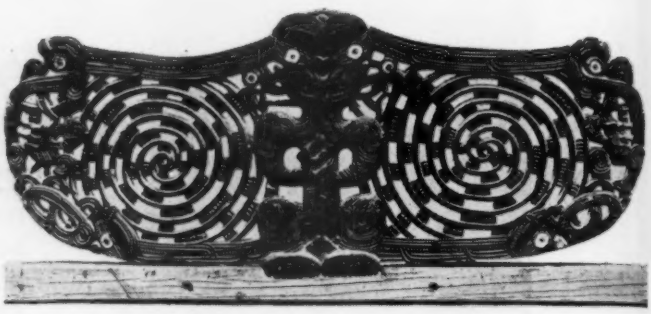
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TO ARTS AND CRAFTS INSTRUCTORS WITH 7th TO 12th GRADE STUDENTS:

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America's release of Pacific archipelagos from Japanese invasion today focuses attention on hitherto little-known native art — rich heritage of old civilizations — developed through countless generations by traditional native skill, by tribes of many islands.

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Courtesy Boston Museum of Fine Arts

Carved Lintel of doorway in Maori house, New Zealand; note rythmic patterns of curves and countering sweeps.

"ISLAND DESIGN" CONTEST

for students regularly enrolled in any Art or Craft Class in any public, private or parochial secondary school.

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Fellowcrafters' "Island Design" Contest opens October 1, 1945 and all entries must be postmarked not later than midnight January 31, 1946.

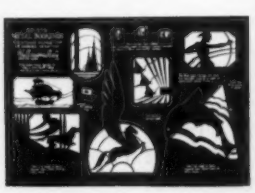
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- All Other Qualifying Entries Will Be Awarded $20.00 Each.

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Here are sample sheets of Fellowcrafters' Orange Book, reproduced in miniature to indicate how large and small designs may be arranged on an 11" x 17" sheet for entry in this fascinating contest.





Send for enough entry blanks for your students, and for your free copy of the "FELLOWCRAFTER" in which will be found complete rules and full description of the Island Contest. Address: ISLAND DESIGN CONTEST, Fellowcrafters, Inc., Boston or your nearest Fellowcrafters distributor.

Teachers are urged to expedite contest entries.

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THE WATERCOLOR PAGE

Presenting* Ferdinand Warren ★ *number 2 in a series



Born in Independence, Missouri, in 1899. Painter, printmaker and illustrator. ***Studied,*** Art Institute, Kansas City, Missouri; came East on Tiffany Fellowship, in 1925. Engaged in commercial art to further art study. ***Represented*** in Metropolitan Museum in the Hearn Collection with an oil painting. ***Awarded*** the ***Osborn Prize,*** American Water Color Society Exhibition, 1945.



"Factory Town" A Watercolor by Ferdinand Warren (15 x 22 inches)

Ferdinand Warren dropped in to see us recently, and, at our request, brought a group of his watercolors which he had recently completed. The variety of technique displayed intrigued us and we asked him to comment on this subject. He told us the following story to illustrate his disdain of a set procedure:

"A short time ago, Walter Biggs was giving a watercolor demonstration at the National Academy. This illustrator and painter is a master technician who knows his craft and knows it well. Few can surpass him in facility with the brush.

"He had washed-in large areas on Whatman watercolor board and was developing his composition. His technical method was unorthodox and nothing seemed to keep him from scrubbing, scratching and even rubbing his wet painting. All of this was too much for one of his audience, who suddenly remarked, 'Oh, that's wrong —the book says one should never do that!'"

If our readers will turn back to the May issue of AMERICAN ARTIST they will see a representative Biggs' watercolor reproduced in full color, which was undoubtedly painted in this same unorthodox, but personal fashion.

Warren went on to say: "I believe there is no *right* or *wrong* way to paint. Of course there are certain fundamentals and rules one should learn and forget—such as the mixing of colors and good composition, but the *method* of arriving at a desired result is unimportant. What the artist has to say with his tools and materials is the all-important thing. At least, that's the way I see it.

"When one becomes a slave to his tools and materials and is afraid to experiment, his work is only a technical performance and it stops there. Mastering his tools and materials is only the beginning. To me, painting is much like playing a piano—you must learn the keyboard and become proficient at the manipulation of that keyboard, but if you stop there you will merely produce a mechanical performance without feeling.

"There are many 'ways' to paint. Every artist develops the one way or ways that suit him best. In my work, I sometimes paint on the spot—though more often, I prefer making pencil notes or small watercolor notes and then developing these in the studio. I do not like to copy nature. I get no satisfaction in doing so.

"I like to gather impressions, things that in a fleeting second impress me strongly; and if those things have been vivid enough I develop them indoors.

"I sometimes paint on dry paper, sponged and taped down around the edges with gummed tape. I also like to work on well-soaked paper which is rolled out on glass and blotted with a large, clean blotter. In this way, the paper stays wet or damp for some time. I am in the habit of using just a few colors instead of a full assortment. Many artists make the mistake of using too many—so many in fact, they become confused. Many are hampered by a fear of their materials; they are afraid to spoil paper, but much paper must be ruined before one becomes proficient. But since good paper is expensive, a cheaper paper (and lots of it) will provide an adequate surface and eliminate worry.

"I mention this fact because I have talked with many beginners who have this fear of spoiling their paper and who are handicapped by this timidity. But there is one tool where it pays to buy the best obtainable, and that is the brush; for that, I know no substitute."

End of Quotation

In his *Factory Town,* Warren has achieved a vigorous rendering full of spirit, and painted in large, bold forms. Attention is called to the variety of shapes which keeps this simple subject matter from being monotonous. The tone has been regulated to focus attention on the central section. The dark silhouetted tree on the left has been well placed, as it assists in the illusion of depth between the immediate foreground and the facade of the house.

Mr. Warren used rich darks to accent his painting—thereby making the middle values seem light; the whole tone of his painting is lower in key than most watercolors. This is a circumstance frequently encountered among painters who use oil and watercolor interchangeably.

This painting has been done almost entirely with large washes of color, over which a few lines of suggestive details have been added. It is fresh and unencumbered. Cast in an atmosphere largely created by the artist, these nondescript houses reflect a beauty seldom associated with their sordid surroundings. When an artist has something to say and says it with the evident pleasure Warren had in painting this picture, neither subject matter nor technique is a barrier to a successful communication.

RAILROAD LANDSCAPES

by Sitton . . .

A cheering prospect on the painter's horizon is his acceptance, at last, as a partner in the work of the world.

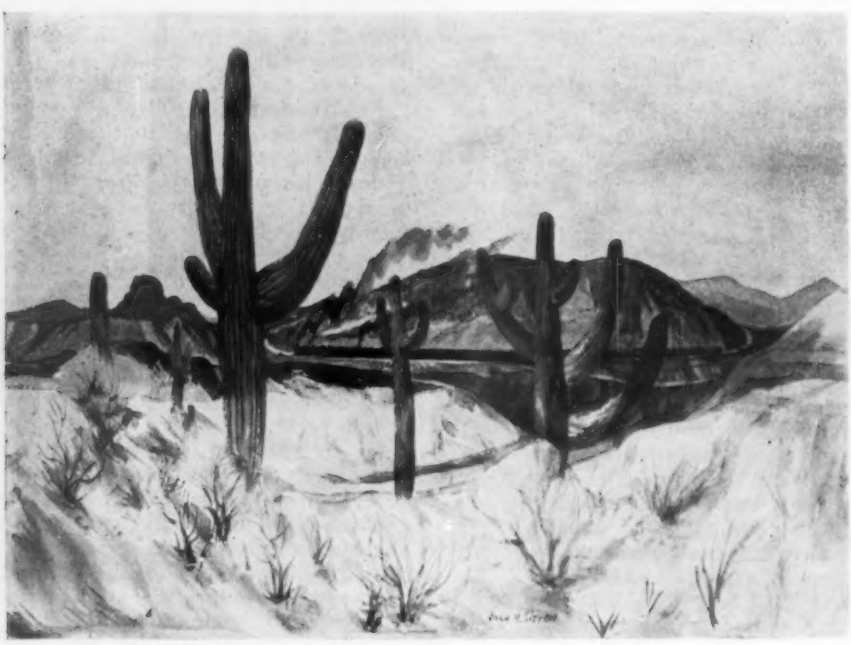
What has happened during the past decade is little short of amazing. During this brief span, Business has become aware of the artist's potential power as a promoter of its enterprises. One after another, with accelerating demand, industries have sensed the puissance of the painter's brush in conferring prestige on their products and services. Here is the newest advertising formular clothed in the dignified robes of "fine art" and made welcome in the very holy of holies—the museum and art gallery.

Railroad Landscapes, painted by John Sitton for the Bendix Radio Division of the Bendix Aviation Corporation, is a recent project of this sort. These canvases, which are scheduled for exhibition in the Grand Central Galleries, in New York, from October 17th through the 27th, are representative of the varied landscapes traversed by the railroads of our nation. In them we see trains streaking across the snow-covered prairies of the West, through gorges of the Rockies, over Florida's cypress swamps; skirting the foot of California's Mount Shasta, crossing the Continental Divide in Colorado, and navigating the Great Lakes on car ferries. They depict scenes encountered during three hundred fifty thousand miles of V.H.F. (Very High Frequency) railroad radio tests conducted by Bendix. They are part of a campaign for the promotion of space radio telephones designed for railroad use.

Sitton's unruffled transition in 1944 from assistant professor of Fine Arts at Cornell University to art director of Technical Publications at Bendix Radio Division may account for an adaptation of his art medium to the needs of industry. He had already broken from the popular tradition of artistic temperament and improvidence which would blight any industrial career. Looking and behaving very much like the good business man that he is, he arrived quietly at the Baltimore plant to supervise artists illustrating instrucion books on radar and aeronautical radio for military and commercial use. His new colleagues watched in vain for temperamental outbursts; he received all comments politely and appreciatively. He taught oldtimers some new tricks that saved their time and the Company's money. He was a model of thrift, and it soon became known that his household and personal budget was as inflexible as a steel rod. To him, a gracious, uncluttered design for living is much more inspiring than the Bohemian garret of yesteryear.

The American landscape is not a new venture for Sitton. His last show, titled "Western Watercolors," which was shown at the Grand Central Art Galleries, in November, 1942, was done during a leisurely jaunt in a station wagon with his family, an extended picnic as he described it at the time. These Railroad Landscapes required a different method of approach; he often rode in the cab of a freight engine or in the caboose, for he wanted to get the "feel" of the railroads and the country itself. He tramped to barren hillsides to sketch the train coming round the bend, and trekked along snow-covered mountain roads for just the right view of the lake or valley or wayside station.

Sitton was first heard of in 1929 when as a graduate of the Yale School of Fine Arts he won the Prix de Rome, and proceeded to Europe to pursue his studies at the American Academy in Rome. Subsequently, he executed several murals in America, was one of the first painters to receive a mural commission for the 1939 New York World's Fair. He taught in various art schools before accepting his latest teaching position at Cornell University. Charter subscribers to this magazine will recall Sitton's story (January 1937) *Making Batiks in Bali,* and his series of articles on landscape painting that appeared at about the same time.



Saguaro Cacti in Arizona
Santa Fe Railroad

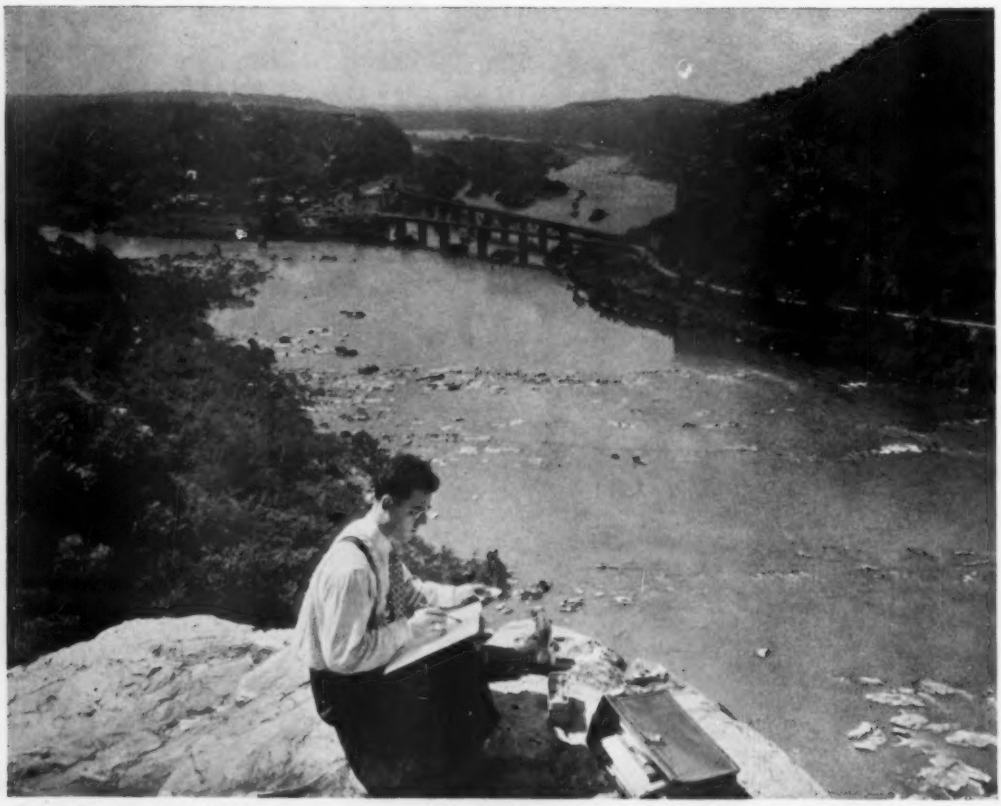


The Santa Fe Railroad Bridge, Topock, Arizona

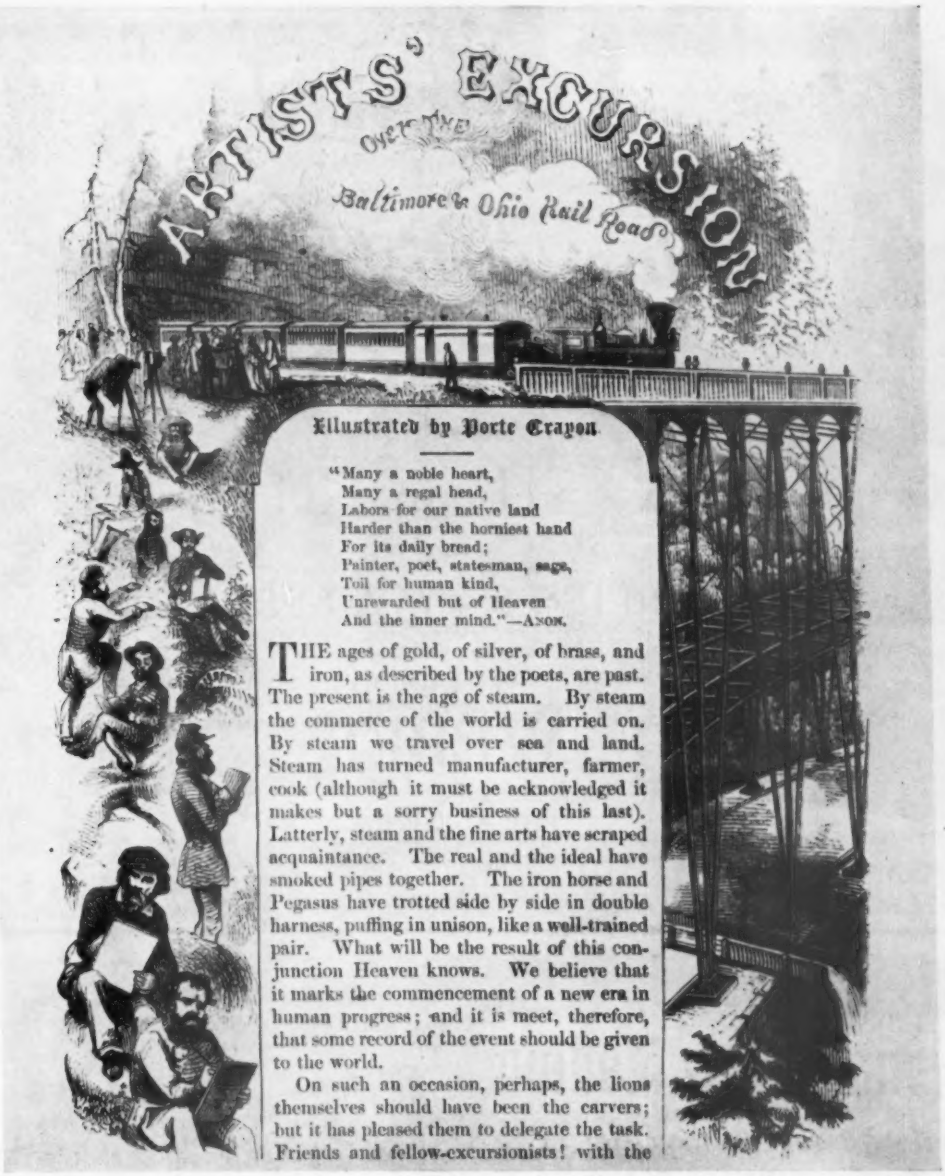


Great Plain, East of Butte, Montana *Milwaukee Railroad*

JOHN SITTON PAINTS RAILROAD LANDSCAPES OF AMERICA



John Sitton painting a watercolor of the Baltimore and Ohio Railroad Bridge at Harper's Ferry. He is working on the Virginia side; to the left may be seen West Virginia and to the right, Maryland.



RAILROAD LANDSCAPES A CENTURY AGO

Possibly John Sitton and his Bendix sponsors may not realize that they are nearly a century behind times in bringing the painter and the railroad together.

Back in 1858 the Baltmore and Ohio Railroad made a gesture in this direction which seems worth mentioning, although, so far as we know—we have asked the B. & O. people about it—their overture to art was of a purely flirtatious nature, unattended by serious intentions. "Steam and the Fine Arts have *scraped acquaintance*" [our italics], said an editorial reporting the event in *Harper's New Monthly Magazine* of June 1859. It goes on to say, poetically, that: "The iron horse and Pegasus have trotted side by side in double harness, puffing in unison, like a well-trained pair." That the puffing was far from an exhaustive experience can be gleaned from the following account by Frederick A. Sweet in his treatise on The Hudson River School.

"At the invitation of the Baltimore and Ohio Railroad," he writes, "fifty painters and literati, among whom were, besides Durand, Beard, Rossiter, Kensett, and Nathaniel Parker Willis the writer, set out from Baltimore in a train of six cars including dining car, parlor car complete with sofas and piano, sleeping apartments, and a dark room for photographers. Their journey progressed slowly and was frequently interrupted by stops whenever an artist saw a likely spot for a little sketching. They spent some time at Harper's Ferry and by late afternoon of the first day arrived at Martinsburg, where they were joined by several ladies. It was said of the occasion that, 'there was wit, champagne, and deviled crabs.' Arriving at St. John's, they went by coach to Berkeley Springs where they spent a gala evening. The next day, back in the train, they continued on to Cumberland and up to Altamont at the top of the Alleghenies. After a brief stop at the Oakland Mountain House, they went down the west slope ending the journey at Wheeling.

This festive and romantic journey is an extraordinary commentary on the esteem in which our artists were held in the late fifties."

Continued on page 34



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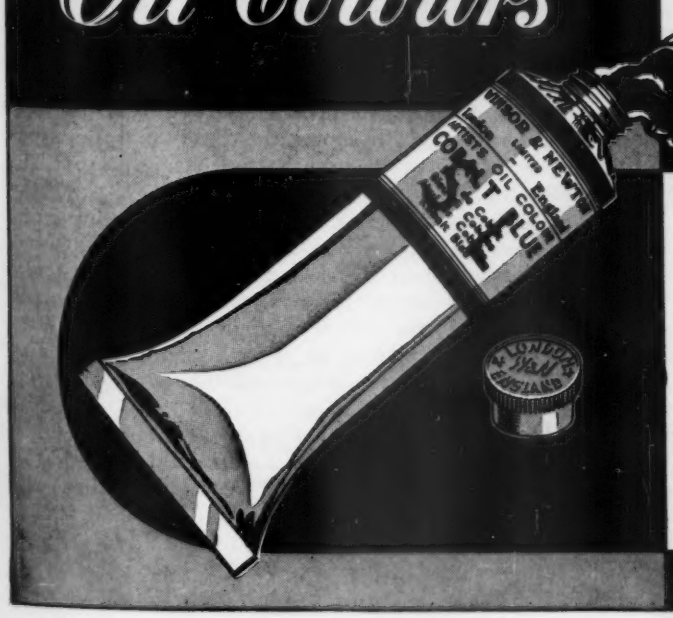


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RAILROAD LANDSCAPES from page 31

The "esteem" to which Mr. Sweet refers in his last paragraph was really something pretty substantial. For the evidence of this we are indebted to Mr. Robert G. McIntyre, president of the Macbeth Galleries.

"Many may not realize," he says, "that back in the *fifties*, and even before, contemporary American artists were not only popular but in many instances quite prosperous.

"In those early days, a large number of the artists were handsomely patronized not only by collectors but by the public as well, and of course at that time, as in all other periods of art, a certain few fared better than their brethren; but, on the whole, for some years previous to, and then beginning shortly after the Civil War, the condition of the contemporary American artist was indeed a favorable one.

"Somewhere in the sixties, a collector, Judge Hilton, paid Bierstadt $7,000 for a painting, 36" x 30"; another collector, James McHenry, paid $25,000 for one of Bierstadt's Rocky Mountain subjects; and still another, a Mr. Kennard, bought a Bierstadt for the very trifling sum of $35,000!

"F. E. Church, Cropsey, Kensett and others were never taken by surprise when their pictures sold anywhere from $1,500 up, and I have never read or heard that these boys ever refunded to their clients any part of the purchase price because they thought they were being over-paid.

"And going back still further, we find that in 1859 as much as $3,000 was paid for single pictures by contemporaries. In 1867 the painter Regis Gignoux, teacher of George Inness, received as high as $5,000.

"I don't want to give the impression that these high prices were customary; they weren't, but they were more frequent than one would think. It was, however, no trick at all for a large number of painters to sell their pictures anywhere from $500 to $1,500, and even when sold at auction, good prices for the work of living men were customary.

"And in this connection I want to call your attention to a rather interesting auction that took place in 1876. One of the early collectors, John Taylor Johnston, of New York, one of the founders of the Metropolitan Museum, had, over a period of years, formed a large collection by both American and European artists. Mr. Johnston decided to sell his collection at auction. In it 52 American artists were represented, and 108 foreign artists.

"At this sale a picture by Eastman Johnson brought $2,375, and another $1,000. One by Washington Allston sold for $3,900. A Thomas Cole brought $3,100; and a painting by Winslow Homer, *Prisoners at the Front*, now in the Metropolitan Museum, sold for $1,800; and one by F. E. Church, *Niagara Falls*, $12,500. Prices of $500, $750, and $1,000 were frequent.

"The pictures by the American artists brought a total of $56,000. The Europeans did better, as I suppose was to be expected, but, in many instances, the better-known foreigners did not equal the prices brought by the Americans. This sale realized $332,719.

"It appears, too, that it was not an unusual thing for an artist to have an auction sale of his own pictures. One of these sales occurred in 1868 when Asher B. Durand sold a collection of 100 of his pictures which included a large number of studies, for a total of approximately $12,000.

"In 1856 Cropsey wanted to go to Europe so he held an auction sale that netted him over $8,000. Other artists did the same thing with satisfactory results.

"And in 1873 the executors of the estate of John F. Kensett, one of the best of the artists, held a sale of his pictures numbering something over 500. Many of these were small, many were *very* small in size, and the total realized was $124,000. In this sale a purchaser had to add the price of the frame to that of the picture. All frames were priced in the catalogue."



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SHINN from page 12

detail that even the vistas beyond the windows were easily recognizable!

The "world of make-believe" always intrigued Shinn; and when in 1902 he made over an old house at 112 Waverly Street, in Greenwich Village, he built a small, private theatre in his studio. There, in company with a few of his friends, he wrote a number of amusing melodramas, designed and built the sets, made the costumes, and even acted in his creations.

In time, more plays were written and many sets designed, built and painted by this artist who hated monotony. He began making paintings and drawings while sitting in the wings of New York theatres, where he felt as much at home as the actors. The great and small of the theatre became his friends—producers, stars, "ladies" of the chorus, scene shifters, callboys and doormen. Among his special friends were such talented actors as Sir Henry Irving, Elsie de Wolfe, Julia Marlowe and Ethel Barrymore. He painted their portraits, along with many other stars, but these were not done in the conventional manner. Night after night he made sketches during performances, finally evolving, on canvas, portraits which were the sum total of their personalities, and, in addition, a life-likeness, which satisfied subject and public alike.

A few years ago, after having quietly dropped from public view, Shinn's work suddenly reappeared. This time it took the form of book illustration. *Rip Van Winkle, The Christmas Carol, The Happy Prince,* and others were produced under the imprint of Winston of Philadelphia. (His newest book, *The Sermon on the Mount,* will be published in December.) They were reproduced from watercolor drawings, possessing the lightness of touch and imaginative spark we usually associate with Shinn's painting. This, said the public, must be the work of Everett Shinn's son. That artist was a painter so long ago! All of which amused Shinn no end. He told me privately that for years it has been necessary for him to remind a lethargic public that he is still very much alive.

The truth is that Shinn really never did retire from his painting and drawing. He just hadn't bothered to show his work much after the last World War, so that the public almost forgot his presence among the living, except for the Academy, which rather belatedly elected him as Associate, in 1935.

Last year the Brooklyn Museum exhibited *The Eight,* just thirty-five years after their original show at Macbeth's. It was beautifully arranged and had been assembled with fine discrimination from private and public collections all over the United States. Everett Shinn contributed an amusing and colorful introduction to the catalogue entitled, *Recollections of the Eight.*

Continued on page 36



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It would be unfair to conclude this account without a few notes concerning Everett Shinn's techniques, which were furnished me by the artist as we sat in his pleasant studio only a few short weeks ago.

There, I found myself in the presence of a warm-hearted, jovial man who willingly got out drawings and paintings for me to see and answered my many questions without reserve. On his walls I had the privilege of seeing drawings and paintings which represented the artist from his early period down to the present. One in particular I shall not forget. It was an oil (30 x 36 inches) entitled, *The White Ballet,* painted in 1902 and included in the Macbeth show of 1908.

Shinn has always used a limited palette for his work in color in all media. He likes to work on a toned ground, and in every case prepares the surface of his paper or canvas with a thinly textured wash of neutral color. Even his most colorful canvases, like *Ballet,* have been achieved with a few pure pigments, applied in thin washes using turpentine only for medium, and then finally accentuated with heavier, opaque color in the high-lighted areas.

In his handling of pastel—a medium Shinn has used for over forty years—he has made capital of a technique more revered abroad than appreciated here. He has used it for the making of illustrations and for the *painting* of subject pictures. In his hands it becomes a major medium reaching the high standard set by his illustrious French predecessors.

Shinn has developed one important innovation for pastel which unfortunately only a very few experienced painters could use. He takes a heavily mounted paper, soaks it completely in a tub of water, and with his hand, or a sponge, removes the water. Then, with his final composition in color completely realized *in his mind,* he begins laying-on patches of color. But when they strike the wet ground they turn immediately to a dark tone, losing their original coloration. Working swiftly, Shinn continues building up his design until he has completed the whole surface. As his picture dries, the original color returns, but unlike the usual pastel with its delicate, dust-like surface the evaporation of the water causes the pigment to dry hard, producing a brilliant color with the added sharpness of a tempera. Shinn says he stumbled on this idea and as far as he knows he is the only artist to employ it; "But," says Shinn, "don't blame me if it doesn't turn out, for I'm warning you—an awful lot that's unexpected can happen when you're puddling around on that wet ground with color that you can't see a few seconds after you've put it down."

Still another medium exploited by Shinn and little used by other American contemporaries is red chalk. This was the drawing medium of many of the old masters including Michelangelo, Rubens, and Holbein.

Genuine, red chalk, explains

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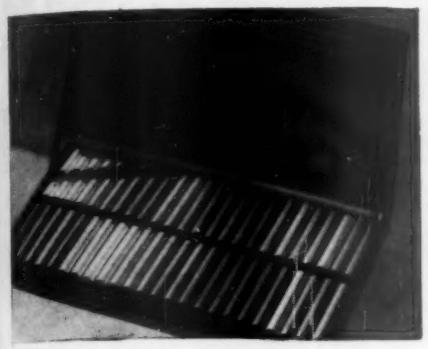
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Shinn, is difficult to obtain in this country. It is found in a pure state in France, where in the old days an artist could buy a sizeable chunk for five cents! Pencil-like slices were whittled out to meet the individual preferences of the draughtsmen. In quality, the modern substitute—conté crayon—is a far cry from this fine red clay, which, being pure, does not require fixing and is permanent and unchanging.

Shinn has used red chalk for some of his finest interior decorations. He usually mounts architectural detail paper (obtainable in huge sheets) on a good grade of heavy board. Then, after making his preliminary studies in small scale, he squares-up his large composition and plots it carefully on the final panel. The whole drawing is executed in the red chalk which has a remarkable range from a very dark red-brown to a light red.

One of the best of the many Shinn decorations in this medium is to be found in the sumptuous Newbold Morris house in Tuxedo Park. It measures 5 x 7 feet. Shinn believes that only artists with considerable experience in mural decoration could handle this medium in such a large scale.

Surveying the present trend in illustration, Everett Shinn deplores the effect photography is having on the majority of our illustrators. He is sure it is leading them to accept expediency. He feels that once they have been completely seduced by the camera their observational powers will diminish, they will lose the creative draughtsman's touch and will become slaves to one method of working. He is convinced that if magazine art editors would demand more creative illustration we might again produce men of the stature of Howard Pyle, Frederick Remington, Edwin A. Abbey and Joseph C. Coll. He maintains that art schools ought to train their students in illustration based on the method of the old newspaper art tradition. He can point with authority to this training which was the background of his erstwhile friends, William Glackens, George Luks and John Sloan. And no man can gainsay it has not added measurably to the talents of Everett Shinn himself—the American illustrator-painter to whom, throughout a long and versatile career, variety has been the spice of his life.

AUDUBON ARTISTS

The Audubon Artists in their plans for a fall exhibition (Sept. 24-Oct. 11), in the galleries of the National Academy of Design, have initiated what seems to us a most wholesome policy of mutual understanding between the right and left wings of contemporary art. A most heartening example of this, the beginning of the Atomic Age, when antagonism must give way to cooperation, in the interests of sheer survival.

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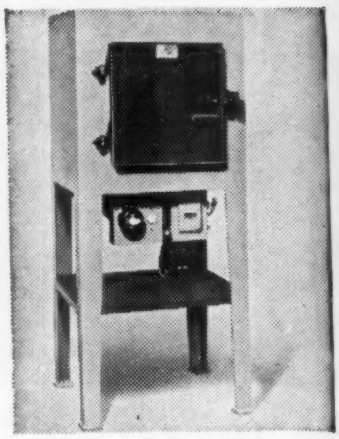
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The city of Baltimore has included art in its general school curriculum for more than 100 years and in its elementary schools since 1872. Recently, after years of cooperative planning on the part of its supervisors, principals and teachers, a very comprehensive syllabus titled "Course of Study in Art for Secondary Schools" has been prepared. Suggestive of the completeness of coverage are the chapter titles, a few of which are: The Philosophy Underlying Art Education, Objectives, Organization of Instruction. Each of the fourteen chapters in this 332 page volume contains a bibliography. Copies of this book (price $2.00) may be obtained by writing to Miss Eleanor S. Bateman, Department of Education, 3 E. 25th St., Baltimore 18, Md.

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As a means of assisting discharged service men in returning to civilian activity, AMERICAN ARTIST will publish, without charge, classified ads of those seeking employment in the art field. The only stipulation is that the veteran must have had some experience in the field he seeks to reenter. Employers are likewise invited to send us (for free insertion) "Help Wanted" notices.

Each ad should be of 30 words or less. The number of insertions of any one advertisement, and the number of advertisements printed each month, will be determined by the space available. Copy should be sent to Desk S. AMERICAN ARTIST, 330 West 42nd Street, New York 18, N. Y.

Peter Fingesten, sculptor, artist and teacher of art, has been discharged from the military service after fifteen months in England and France in the intelligence service. He is now available for private and commercial commissions, as well as for teaching. Desk S-4 AMERICAN ARTIST.

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A copy of George Pearce Ennis's book, "Making a Water Color" is desired by Parker Morse Hooper.

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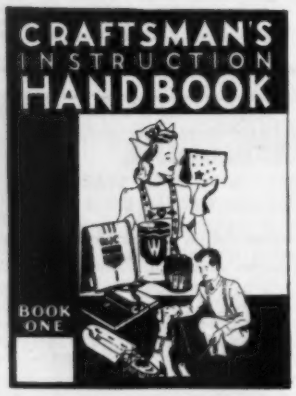
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Paul Strand by Nancy Newhall, Museum of Modern Art, New York. $1.50.

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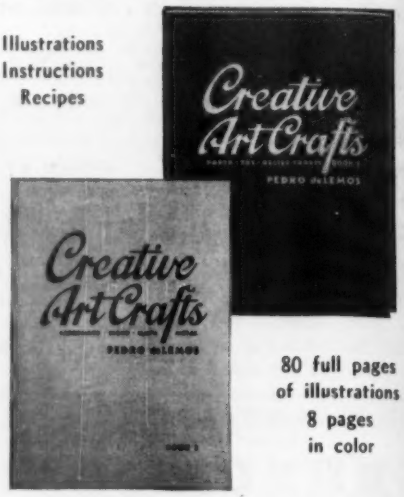
Design Approach to Crafts by Harriet E. Knapp. Holden, Springfield, Mass. $3.50.

The importance of the right approach to any craft study is the theme of Miss Knapp's introductory remarks in this book, which she addresses at once to the teacher and the student. The phenomenon of a continuing interest in hand crafts in a mechanical age is explained by the universal satisfaction attained in making something individually—the well-worn but still valid theory of self-expression. How to attain self-expression by learning the techniques of various crafts follows.

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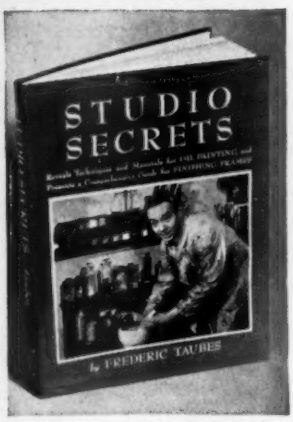
A Retail List of Art & Craft Books

Art Book Guide

All Books Prepaid in the United States

Vol. 4, No. 8 EDITORS • ELEANOR F. PECK AND ANN O'CONNOR October, 1945

A Watson-Guptill Book



STUDIO SECRETS

By Frederic Taubes

This valuable text by Taubes, concerning the more advanced problems of Oil Painting, may be considered a supplement to his recently published volume, "Oil Painting for the Beginner." The reader is led by easy degrees through the painting of portraits, flowers, landscape, still life, etc. The author discusses the best media and methods of oil painting today, and discloses many secrets of the old masters whose work has been lasting. A section on the making and finishing of picture frames offers many a tip which the painter will welcome. Illustrated. $3.50.

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By "Ashley"

Ashley Havinden, well-known English artist, tells how to turn an aptitude for drawing into real use; shows what kinds of work are required for the different processes of reproduction; describes methods of handling tools and media in securing a great variety of effects; and explains why and how some of the most famous contemporary illustrators and advertising artists have succeeded. $3.50.

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Studies in Type Design and Type Making
By Frederic W. Goudy

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ART AND ANATOMY

By Heidi Lenssen
Edited by Mancaster M. Greene

Here the study of anatomy is treated in a series of full page plates divided into two chapters, "Bones" and "Muscles." The text describes each set of bones and muscles, such as "The Bones of the Skull," "The Neck Bones." "The Muscles of the Hand," and so on. 22 additional plates, taken from the sketch books and finished works of Duerer, Michelangelo, da Vinci, Rembrandt, Andreas Vesalius, George Grosz, and so on, are included. $5.00.

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So You're Going to be an Artist! **$2.50**
by Matlack Price

Lumiprinting **$3.50**
by Joseph di Gemma

21st Annual of Advertising Art **$6.00**

The following titles are now out of print, but new editions are in preparation: **Oil Painting for the Beginner,** *by Frederic Taubes, $6.00 (expected in November);* **Watercolor Demonstrated,** *edited by Ernest W. Watson & Norman Kent, $5.00 (expected in December).*

A Watson-Guptill Book



LUMIPRINTING A NEW GRAPHIC ART

By Joseph diGemma

The artist or student with an experimental turn of mind will find this book fascinating and instructive. Since its appearance, several years ago, hundreds of people have practiced the art of Lumiprinting, which can be described briefly as a form of pictorial expression in which the artist draws or paints on sheets of glass or plastic, with pencil, crayon, watercolor or oil paint, to produce negatives, similar to photographic negatives. Photographic prints are then made of these negatives, using the same methods employed in printing from camera films. 9 x 12. Fully illustrated. $3.50.

ART TEACHER'S PRIMER

By Eliot O'Hara

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